

W. Mahan

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THE ART JOURNAL.



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THE ART JOURNAL.—CONTENTS, No. 25.

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November 22, 1877.

THE JOURNAL

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Among the papers of special interest for 1878 will be AMERICAN INTERIORS, illustrating some of the best examples of artistic furnishing and decoration under recent developments of the Art.

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"The author has brought to his difficult and noble task the stores of an eloquent, well-informed, and devout mind. He has, in a very great degree, accomplished what he proposed, and brought before his readers the world in which Jesus moved; the country in which he lived; the people among whom he grew up and ministered; the religion in which he was trained; the Temple services in which he took part; the ecclesiastical, civil, and social aspects of his time; the parties of the day, their opinions and their spirit; the customs that ruled; the influences that prevailed; the events, social, religious, and political, not mentioned in the Gospels, that formed the history of his lifetime, so far as they can be recovered. To have accomplished such a task as this in anything like completeness is no small achievement, and deserves no small praise; and to this Dr. Geikie may fairly lay claim."—*London Standard*.

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The Illustrations of ART-FEATURES OF THE CENTENNIAL EXHIBITION will be continued. Those given in the volume for 1876 are acknowledged to be unequalled in beauty and value.

"THE HOMES OF AMERICA" will be continued, taking up residences in different parts of the country, including the stately mansions of the wealthy and some of the picturesque residences of the people.

The papers on HOUSEHOLD ART, by Charles Wyllys Elliott, temporarily suspended on account of the space required for the Exhibition articles, will be resumed in an early number.

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J. L. GÉRÔME. PINXT

J. C. ARMYTAGE. SCULPT

CLEOPATRA AND CÆSAR.



SCENERY OF THE PACIFIC RAILWAY.

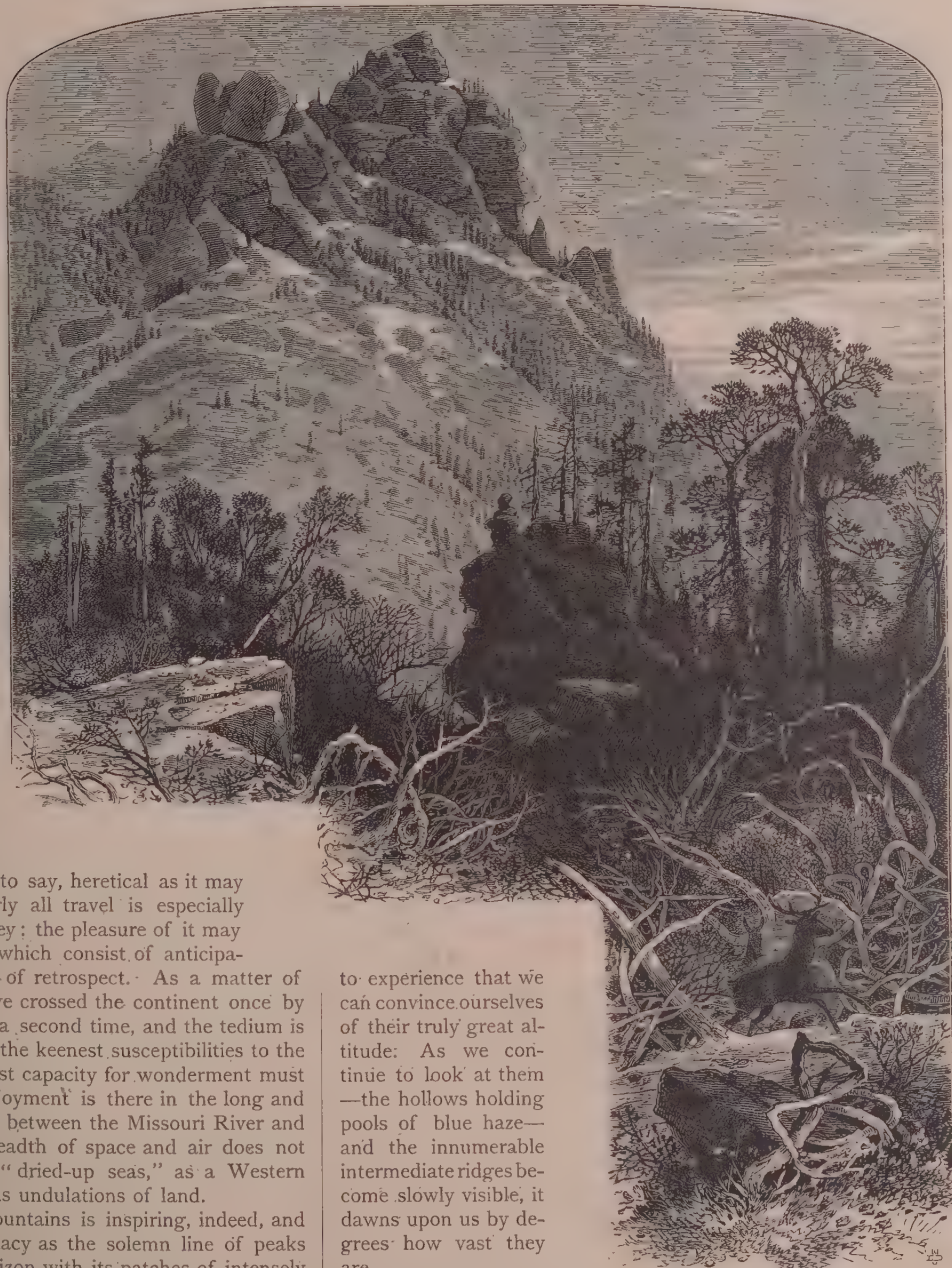
I.

AFTER having travelled many thousand miles in the far West and Southwest with the unusual opportunity for careful observation afforded by the Wheeler Exploring Expedition, the writer is prepared to say that the scenery of the Pacific Railway embraces nearly all the memorable and curious phases of the whole Western country. The sage-plains of Colorado and New Mexico are repeated wearisomely between Omaha and Cheyenne, and in the great Humboldt Desert; the miraculous *mesas*, or table-lands, of the Black Hills and the Yellowstone, with their broadly-defined strata of crude colour, have their counterparts on the borders of Green River; the fantastic erosions of sandstones that have made Monument Park in Colorado famous, crop out on the line so frequently that they cease to excite any wonder; and the grandeur of the abrupt cañons that cleave the heart of the main Rocky range may be judged from the sheer walls and purple chasms of Echo, Weber, and the American River.—He is also prepared to say, heretical as it may seem, that what is true of nearly all travel is especially true of the transcontinental journey: the pleasure of it may be divided into ten parts, five of which consist of anticipation, one of realisation, and four of retrospect. As a matter of stubborn fact, few people who have crossed the continent once by rail care to undergo the tedium a second time, and the tedium is something which even those with the keenest susceptibilities to the beauties of Nature and the largest capacity for wonderment must acknowledge. What possible enjoyment is there in the long and dreary ride over the yellow plains between the Missouri River and the mountains? The infinite breadth of space and air does not redeem the dismal prospect of “dried-up seas,” as a Western poet apostrophises the monotonous undulations of land.

The first revelation of the mountains is inspiring, indeed, and one is conscious of a thrill of ecstasy as the solemn line of peaks slowly rises above the sharp horizon with its patches of intensely white snow, that seem iridescent in the sunshine. A stranger marvels when he is told how distant and immensely high the nearest of the pinnacles is, and that from one of them a hundred and fifty others, each over 12,000 feet high, can be seen. Yet they neither seem to be very high nor very far off. No mountain in this land of lucid skies ever does, and it is only by reference

to experience that we can convince ourselves of their truly great altitude: As we continue to look at them—the hollows holding pools of blue haze—and the innumerable intermediate ridges become slowly visible, it dawns upon us by degrees how vast they are.

The desert between Ogden and Truckee is duller than that between Omaha and Cheyenne—duller than Sahara itself—a sterile basin locked in by sterile mountains, and overcast by the brooding despondency of a wintry sea. Who, left to himself, is proof



Black Hills, near Sherman.

against *ennui* here? Who is not affected, more or less, by the melancholy desolation of the purple mountains? It is a fortunate thing that the length of the journey admits of a degree of intimacy between the passengers, and that the outward ugliness may be forgotten in social intercourse. A great river is sucked into the

belt of Utah traversed by the Union Pacific Railway is the best-looking agricultural country between Iowa and California. Yellow hay-ricks, verdant meadows, waving fields of corn, and plethoric orchards, make a most grateful relief to the wonder-land of rocks through which we have come; but they are soon passed, and we wind out from Ogden into a white alkali-plain bordering the Salt Lake.

The next day's ride is the most wearisome of all. The train whirls through the Humboldt Desert in a stifling cloud of dust, pausing every hour or so at little sandy stations, which apparently have no other reason for existence than a bar-room, and no other support than a few besotted miners. During the evening and night we cross the Sierra Nevada, and on the next day, the last of the journey, we make the passage of American Cañon, Cape Horn, and the fertile valley of the Sacramento.

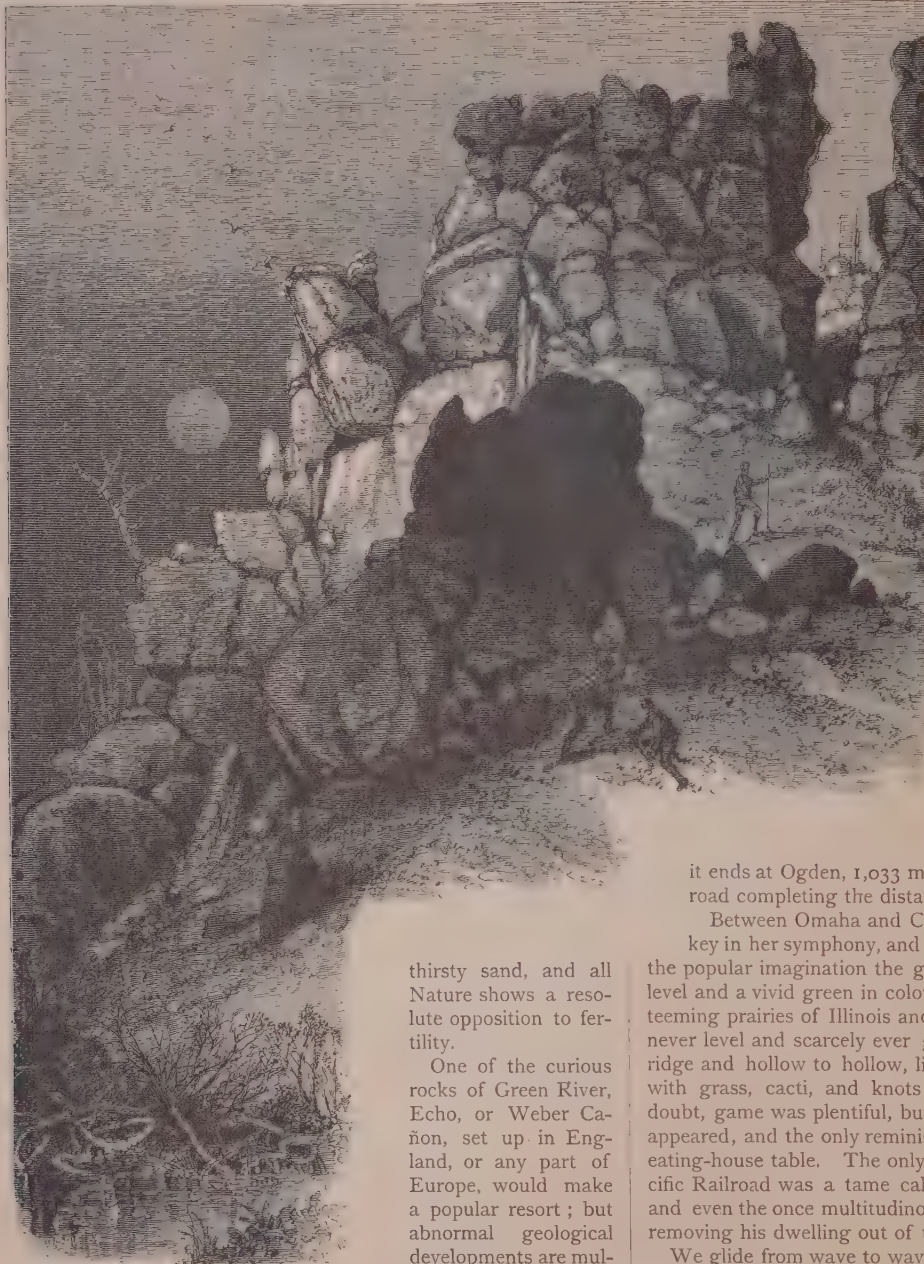
This, in epitome, is the ground we purpose going over in detail. The Union Pacific road begins, as all travellers know, at Omaha, on the western bank of the Missouri River—where it is "fed" by seven other lines, three of which have their termini at Chicago: namely, the Chicago, Burlington & Quincy, the Chicago & Northwestern, and the Chicago, Rock Island & Pacific. From Omaha it proceeds 516 miles westward in an almost straight line over the plains to Cheyenne, and

it ends at Ogden, 1,033 miles from Omaha, the Central Pacific road completing the distance to San Francisco.

Between Omaha and Cheyenne, Nature has struck but one key in her symphony, and that is an uninspired monotone. In the popular imagination the great plains of the West are perfectly level and a vivid green in colour, which description answers for the teeming prairies of Illinois and Iowa. But in reality the plains are never level and scarcely ever green. They undulate from ridge to ridge and hollow to hollow, like a petrified ocean, sparsely strewn with grass, cacti, and knots of sage-bushes. At one time, no doubt, game was plentiful, but the antelope has almost wholly disappeared, and the only reminiscence of it is the flabby steak on the eating-house table. The only buffalo that I ever saw near the Pacific Railroad was a tame calf among a herd of domestic cattle, and even the once multitudinous prairie-dog, all energy and tail, is removing his dwelling out of the way of the steam and cinders.

We glide from wave to wave of land, ascending by imperceptible degrees, until we reach Cheyenne, which is a welcome break in the monotony of a twenty-six hours' ride. In July, 1867, there was one house here; six months later there were 3,000. The building-lots were first sold for \$150 each, and resold within three months for twenty times that amount. In spite of the uninteresting situation, we are amazed at the vitality that has lifted this city out of the sand of the plains, and the work is not yet complete. The air resounds with the tap of the mason's trowel, and the wooden buildings are rapidly being replaced by more substantial structures of brick and iron. The population is close on 7,000, mostly stock-raisers, miners, and soldiers—a constituency whose salient characteristics are tremendous energy, incurable speculativeness, and equanimity in both success and defeat.

The grade of the road increases west of Cheyenne, and two locomotives are attached to the train, but the ascent is imperceptible.



Maiden's Slide, Dale Creek.

thirsty sand, and all Nature shows a resolute opposition to fertility.

One of the curious rocks of Green River, Echo, or Weber Cañon, set up in England, or any part of Europe, would make a popular resort; but abnormal geological developments are multiplied indefinitely along the line of the Pacific Railway—and

we soon learn that the mere oddities of creation have no lasting charm. In these two cañons, however, there is superlative grandeur, both in the enormous bluffs a thousand or more feet high, and in the barriers of rock that would seem impenetrable were it not for the positive evidence of the long tunnels, cuttings, and bridges. From the yellow-green plains we are borne down a steep slope into the very heart of the Wahsatch Mountains; through a red-walled ravine, by a frothing mountain-stream, among wind and water worn miracles of sandstone and granite, and out into the beautiful valley of the Great Salt Lake, as the warm haze of sunset is mellowing the circling peaks and flooding the gardens of Ogden with its gold. Whatever the territory may be beyond, the

The snow-fences and snow-sheds, a few of which were passed east of Cheyenne, become more frequent, and the preparations made for protection indicate how terrible the winter storms are. A plaintive look of apprehension may be seen on the faces of the emigrants in the forward cars, and an occasional mutter of disappointment is heard. A stock-raiser points out an ominous little valley in which several thousand sheep were frozen to death in one night, and a scattering of bleached bones confirms his story. Here we cross a shallow cañon, and the track is hedged on both sides by a fence. The wind blows with such fury in winter that it lifts the snow up out of this ravine and over the bridge on which the railway is carried. Bleak and profitless hills of loose sand, strewn with boulders and ribbed with buttresses of weathered granite, limit the prospect; and the high peaks of Colorado, which were visible as we approached Cheyenne, are hidden by the intermediate ridges.

But in the neighbourhood of Sherman, thirty-three miles to the westward, these superb mountains reappear, stretching a hundred miles or more to the southward, bathed in white vapour near the



Emigrants' Camp, Laramie River.

summits, profoundly blue as they slope down to the foot-hills, chequered with broad streaks of light, dazzling snow-fields, and voluminous shadows. A description of them serves not at all in their identification. Their appearance during one hour eludes recognition the next. At one season and in one condition of the atmosphere they are huge masses of unlovely and unsentimental rock, noticeable only for their Titanic size; again they are dense masses of blue thrown up against the horizon like an impending storm, and, on a clear evening, the passionate western sun inflames them with an effulgent crimson that quickly changes to a pallid grey before the approaching night.

The Black Hills that we are gently ascending, and that extend into the north, have little or no poetic charm. They are insignificant in height and dull in colour. A few stout pines and firs, dwarfed by the inclemency of the weather, crawl out of the crevices between detached masses of tempestuous rock, and these are the only touches of vegetation that can be discovered. By-and-by we attain Sherman, a small collection of frame buildings, the highest railway-station in the world. The ascent has been so gradual that we find it difficult to realise how great our altitude is, but we are 8,242 feet above the level of the sea, and 2,170 feet above Cheyenne.

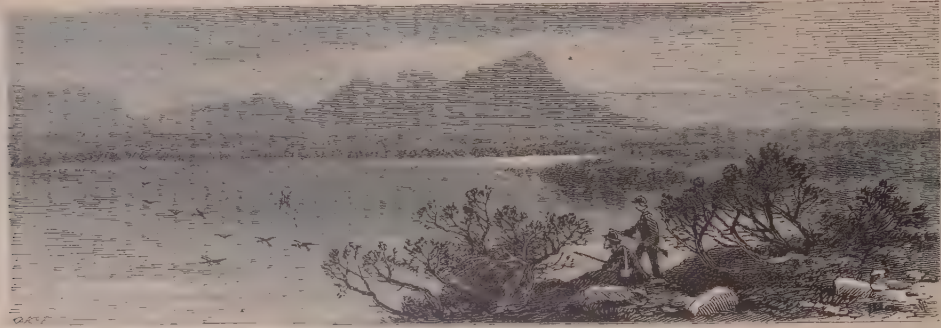
From Sherman we go down to the Laramie Plains through an amazing region of rock *diablelerie*, where the granite and sandstones are cast in such odd shapes that they seem to be the work of goblin architects, or the embodiments of a madman's fancy. Pillars which caricature the form of beast and human; circular and square towers that might have been part of a mediæval stronghold; massive structures that have no small resemblance to the fortress itself; and preposterous creations, unlike anything else seen on earth or heard of in heaven, barricade the track on both sides. The geologist's explanation of them is simple: they were once angular, cube-like masses, and have been worn into their present form in the process of disintegration by exfoliation. Sometimes they are honey-combed with tiny cells like a worm-eaten piece of wood from the tropics; sometimes they are a yellow-ochre in colour, or a pale yellow tinged with green; and again they are a vivid crimson, or the several strata are marked by many different tints. They abound in Dale Creek Cañon, two miles west of Sherman, which the railway crosses at a height of 127 feet by a trestle-work bridge 650 feet long. Here, among others, is a



Red Buttes, Laramie Plains.

great pile of rocks, called, for some occult reason, the "Maiden's Slide," and in the same neighbourhood is another pile bearing the ghastly name of "Skull Rocks."

Near the western terminus of the bridge the road has been drilled and blasted through a compact and massive red granite, and, as we reach the plains again, a large number of strange



Lake Como.

rock-formations, a bright crimson in colour, appear on the right side of the track, these being known as the "Red Buttes."

The great Laramie Plains are about forty miles wide on an average, and one hundred miles long, bounded by the Black Hills and the Medicine Bow Mountains. These mountains are a range of wild,

acute, snowy peaks, and, as the traveller looks west from Laramie City, the most prominent elevation is Sheep Mountain. Elk Mountain, the northern spur, is the highest peak in the range, however, and has an elevation of 7,152 feet. The emigrant-road follows the railway closely and canvas-covered waggons drawn by ox-teams



Elk Mountain.

are often passed, sometimes alone and sometimes in trains of five or more. The whole establishment of a migrating family—women, children, furniture, cattle, and pets—is included in the caravan ;

and in the evening it is a common thing to see the wanderers drawn up by the side of a brook or spring for the night.

WILLIAM H. RIDEING.

TRADITIONS OF CHRISTIAN ART.*

BY THE REV. EDWARD L. CUTTS, B.A.

CHAPTER V.

MEDIÆVAL MINIATURES AND IVORIES.



WE have seen how the tradition of the three kings gradually grew from age to age; we find it, in the perfect form it attained at the close of the middle ages, in a MS. in the British Museum (Harl. 1704, f. 49, n.), which Mr. T. Wright has printed at the end of his edition of "The Chester Mysteries." The story is told at rather great length, but with much picturesque detail, and with occasional passages of considerable poetical beauty. We give a few extracts from it here, which will illustrate several passages in the paintings and sculptures of the fifteenth and sixteenth centuries, and will show that the artists still did little more than realise, in form and colour, what the thinkers and writers had previously invented. But before we proceed to give these extracts from the legend, we have a few words to say on the way in which these

legends are to be received—not as deliberately intended to pass off the work of the imagination as authentic history. The legend writers of the middle ages allowed themselves, and were allowed, the same liberty that the contemporary painters always took, of taking a scripture subject and doing their best to put the spirit of it before the mind of the spectator, conceiving and realising all the accessories of the subject. A legend was a work of the artistic imagination realising and filling up the scriptural outline. We praise the painter who puts such a subject before us in a vivid way, with a deep appreciation of its spiritual significance, and with picturesque passages and poetical feeling in the surroundings of the subject. Let us judge the production of the legend writer on the same principle, and we shall find much to admire in this work.

It is a very long narrative, and we can only make a few extracts from it. It tells us that there was an inn at Bethlehem, "but about the tyme of the Nativitie of oure Lord Jhesu Crist, that hous was all destroyed, insomuch that there was nothing



Fig. 1.—From the Pulpit in the Cathedral of Pisa: Fourteenth Century.

left but brokyn walles on every side, and a littell cave under erth, and a lytell unthrifty hous before the cave, and asses, horses, and other bestis that come to the market, were tyed aboute that unthrifty hous. . . . Joseph led oure lady into that forsaide place that no man toke kepe downe into the littell derke hous, and there oure Lord Jhesu Crist the same nyght was bore

of oure lady the blessed virgine, without any disese or sorowe of her body, for salvacion of alle mankynde. And in that hous byfore the cave of old tyme was left a maungere of the length of a fadome made in a walle, and to that same maungere was an oxe of a pover mannes tyed that no man wold herbrough, and beside that oxe Joseph tied his asse, and in the same maungere our lady seint Marie wrapped hyr blessid child, our lord Jhesu Crist, in clothes, and laide hym therin on hey byfore the oxe

* Continued from number for December 1876.

and the asse, for ther was nowe other place. . . . The same night and the same oure that God was bore, the sterre begun to arise in the manner of the sonne bright shining . . . and it ascendit in the fourm of an egle . . . as bright as the sun . . . and the sterre had in hym self a fourm of a likness of a yong childe, and above hym as signe of the holy crois, and a voice was herde in the sterre, saying, Natus est nobis hodie rex Judeorum, qui est gentium dominator, ite ad inquirendum eum et ad orandum, &c.

"Now when theis iij worshipfull kyngis, that in that tyme reigned in Inde, Caldee, and Pers, were sikyrlye enformed . . . tho evry of hem were farre from other, and none knewe otheres purpose, yet in one tyme and in one oure, this sterre appered to them alle iij, and than thei ordeyned and purposed hem anon with gret and riche yeftes, and with mony riche and diverse ornamentes that were longing to kyngis arraye, and also with mules camelx, and hors chargyd with gret tresoure, with nombre and multitude of peple, in the best array that they myght goo to seke and worship the lord and kyng of Jewes, that was bore, as the



Fig. 2.—Ivory, South Kensington Museum: Circa 1300.

voice of the sterre had commaunded, spoken, and preached. . . . Melchior was cleped kyng of Nube and of Arabie, Baltazar was cleped kyng of Godely and of Saba, and Jasper was cleped the kyng of Taars and of Egripwille the ile." Melchior offered gold, Baltazar 'scence,' and Jasper 'mirre.' . . . "Then these kingis riden through diverse londes, kyngdomes, citees, townes; they riden over hilles, waters, valleis, playnes, and other diverse and perilouse places, without ony dissease or lettynge; for alle the waye that they ridene was semyng to hem pleyne and evyn, and toke never no herbrough nyght nor daye, ne by the way never rested hem self nor her hors ne other bestis that were in her companye, ne never ete ne drinke after the tyme that thay had take her waye till they come into Bethlem, ne alle this tyme semed to hem but one day; and thus throughe the grace of God and gret mercye of God, and ledyn of the sterre they come out of her londes, and kyngdomes into Jerusalem the xiiij day that Crist was bore in the uprisynge of the sonne, whereof it is no doute, for they found oure lady seint



Fig. 3.—Pulpit in the Baptistery, Pisa: Circa 1260.

Marie and her childe in the same place, and in the cave there Crist was bore and laide in the mangere. . . . As these iij worthy kynges riden by the waye and by the same place there the same shepherdes were ridd, and spake with hem.

"Sum bokes in the Est seyn that the vois that was herd oute

of the sterre was the vois of the same aungell that shewed the byrth of Crist both to the shepherdes and to the iij kyngis. They [sey] also in the Est that Jewes byleve that the aungell that yede byfore the children of Israel with a piler of fyre whan they went oute of Egypt, was the same aungell whose vois was



Fig. 4.—From a Picture by Giotto: Florence.

herd in the sterre. . . . Melchior, that was kyng of Nube and of Arabie, that offered gold to God, he was lest of stature and of persone; Baltazar, that was kyng of Godolie and of Saba, that offered encense to God, he was of mene stature in his person; and Jasper, that was kyng of Taars and of Egripwille, that offered mirre to God, he was moste in persone, and was a blacke Ethiopie."

The legend goes on to tell how St. Thomas ordained these three kings into priests, and afterwards into archbishops; how they hallowed all the temples in their countries, and ordained bishops and priests, and built churches, and gave great possessions to maintain God's service. Another MS. (Cott. Titus, A. xxv.) finishes the story, and tells us how, seventy years after, the star appeared again to the three kings, by which they understood that the time was at hand when they should pass out of this life into the everlasting joy of heaven. And they had made a large tomb, and on the day of the circumcision Melchior said mass, and then laid him down, and without any disease yielded up his spirit, being one hundred and sixteen years old; and the other two arrayed him in bishop's robes and king's ornaments, and devoutly laid him in the tomb; and on the feast of the Epiphany Baltazar died, and passed to everlasting joy in the year of his age one hundred and twelve; and Jasper arrayed his body as it should be, and laid him beside the first king in the tomb. Then the sixth day after this Christ took Jasper's spirit into everlasting joy, and the people took his body and arrayed it worshipfully, and laid it in the same tomb where the other kings were buried. And afterwards they were taken and placed in divers chests, and borne to their own kingdoms. Helena found and procured them, carried them to Constantinople, whence they were translated to Milan, and thence to Cologne.

Of the fourteenth and fifteenth centuries the abundance of the works of Art of all kinds which still remains to us, makes our task one of some embarrassment. We might quote examples at great length to illustrate the way in which the vast majority

of designs follow with great fidelity the early traditions; or we might select a series of examples to show the interesting novelties of treatment which were occasionally produced by men of original power. Limited as we are in space and in illustrations, we shall perhaps do best to note a few examples of special merit



Fig. 5.—From a Picture by A. Gaddi: Florence.

which represent the steady maintenance of the earliest tradition down to the latest time of mediæval Art, while we introduce one or two illustrations of the exceptional designs.

The South Kensington Museum possesses an ivory shrine of the fourteenth century (No. 4086'58), on whose shutters are carved scenes from the life of our Lord, from which we take the next illustration of our subject. It is an admirable example of the art of the time, and may be of English (though it may perhaps be of French) workmanship. The engraving will be found on a preceding page (Fig. 4, p. 365, vol. ii.)

Another ivory carving of the subject, of about the same date, which may with more certainty be assigned to an English workman, is in the same collection (No. 6824'58); its general design greatly resembles the above, but there are differences of treatment in the details. Several others of this century are in the same collection, all exhibiting the like general features of design. In No. 235,67 the subject is treated exactly as in the English example last described. One, of Italian workmanship, is remarkable for great delicacy and grace of design; it is attributed, but without any reliable evidence in support of the conjecture, to Orcagna.

An ivory panel, of French workmanship (No. 213'65), gives us one of the original variations of treatment, and is here represented as an example (Fig. 2). The Virgin sits on the left with limbs extended, which is an unusual position, and holds in her lap the Infant, who bends forward to receive the offering of the first king, who kneels before him. Joseph is introduced here, which is rare in the treatment of the subject at this date; and the empty cradle is placed beside the Virgin, a very natural passage in the conception of the subject, but it is not found elsewhere. The other kings stand behind waiting their turn to offer.

Another ivory carving, which introduces a picturesque variety of treatment, is in a French diptych of the fourteenth century, where a servant stands behind the three kings, holding the horses from which they have alighted; he is striking, with a very natural action, at the horses with a riding-whip (Fig. 3, p. 365, vol. ii.) The same passage of the servant striking the horses is found in more than half-a-dozen ivories of about the same date in the British Museum and at South Kensington.

We have already noticed Niccola Pisano's pulpit of the Baptistery at Pisa (*vide* p. 364, vol. ii.), of which an engraving is here introduced (Fig. 3). Fifty years later his son Giovanni executed the pulpit for the cathedral of the same city (erected 1302—1311). The cast of the pulpit in the South Kensington

Museum makes it easily accessible to many of our readers. Our engraving (Fig. 1), taken from a photograph, shows with great accuracy and spirit the high artistic merit of this sculpture. On one of the panels is the Adoration of the Magi, or rather the several traditional subjects of the history of the Three Kings are grouped together in the same composition. At the top of the panel on the left side are the three kings on horseback on their journey, as we have seen them in the eleventh century Greek Psalter in the British Museum, and the 13th Lansdowne MS. 420; below are grouped their train, with horses, camels, and dogs. At the top of the panel on the right hand is the Adoration. The Virgin is seated to the right, with Joseph behind: the first king kneels and kisses the foot of the Divine Child, an act of worship which henceforward becomes customary in the representations of the scene; an angel urges the second king forward; the third is placed in the background of the group. Below this subject is introduced that of the kings asleep, being warned by an angel in a dream not to return to Herod.

We pass from a great sculptor to a great painter for our next example. The Florence gallery contains a picture painted by Giotto (A.D. 1276—1336) on a quatrefoil panel, which is very simple and elegant in its treatment (Fig. 4). On the right is an architectural porch, or canopy, a feature re-introduced now apparently for the first time from the Byzantine designs, and adopted by the whole line of later artists. Beneath this porch, elevated on a footpace, sits the Virgin veiled. The treatment of the Child, and her mode of holding him, is also novel. He is naked in the upper part of the body, the lower limbs being closely swathed. She holds him under his arms, and lets him slip down between her knees, so that he can with his right hand in benediction just touch the king, kneeling on the ground below. The king has laid his crown on the ground beside him, and the covered box which represents his present stands on the footpace. The second king still wears his tall hat, with a crown round the lower part of it, and stands behind the first, waiting his turn to offer. The third king is in the background of the group. He wears a homely-looking coif on his head, over which is placed his crown. He holds his present in his left hand, and points up to the star with his right. Horses' heads, introduced on the left, indicate the journey of the Magi; and there are suggestions of rocky scenery in the background.*

There is an Adoration in the Florence gallery by Agnolo



Fig. 6.—From a Picture by Fra Angelico: Florence.

Gaddi (1325—90), which somewhat resembles that of Giotto above described in the same gallery. The Virgin is seated on

* Engraved in the "Galleria dell' I. e R. Accademia . . . de Firenze." Firenze, 1845, fol. (British Museum, pressmark 1261 E.)

the right, under a shed attached to a stone building—the stable of the inn, of the legend quoted at the beginning of this chapter. The ox and ass are introduced; for the first time since the fourth-century sarcophagus at Ravenna. Joseph also is represented sitting on the ground in the right-hand corner of the picture. We have seen that Joseph, the protector of the Virgin and the guardian of the infancy of our Lord, is introduced into the very earliest pictures of the subject; but, for some unexplained reason, in the Byzantine and mediæval designs he very seldom appears. With the first dawn of the renaissance he is restored to the design, and henceforward is almost always included. The first king kneels; he has laid his crown on the ground, an incident whose significance is obvious; and kisses the Child's foot. The Child holds the gift with his left hand, and blesses the donor with his right. The other two kings—tall and dignified figures—stand behind the first. On the left are introduced two horses and an attendant, who is in an attitude, as if about to strike one of them, and reminds us of the similar passage in the fourteenth-century ivories already mentioned. A mountainous background is indicated. Our woodcut (Fig. 5) is reduced from the engraving by Ranalli.

A picture by Gentile, Faleriano (1370–1470) in the Florence Gallery places the Virgin on the left of the design, in front of a dilapidated building with a penthouse porch to it. Two female attendants are introduced behind the Virgin, who are opening and looking into the covered vessel which the first king has just presented. Joseph stands beside the Virgin. The ox and ass are seen behind. The first king not only kneels, but has one hand on the ground, that is, he has prostrated himself. The second king bows, and has his hand to his turban, ready to remove it and kneel in turn. The third king is still standing, and a page unbuckles his spur. On the right is a crowd of attendants, with horses, dogs, and a camel. In the background is introduced the journey of the kings. The

sacred group is full of beauty, but the rest of the picture is inferior in interest and beauty, and looks rather as if thrown in to fill up a large canvas.

A picture by Fra Angelico (A.D. 1387–1455), in the same gallery, gives us an original conception of the subject, which either originated, or was an early example of, a new mode of treating it, that was followed by many subsequent artists. The centre of the picture is occupied by a large but simple stone building, with a thatched roof. A simple rectangular doorway, cut through the plain wall, forms a kind of framework about the Virgin and Child, and the dark interior of the building throws up the figures. The Virgin is seated with her full face to the spectator, as in the catacomb paintings, and in the mosaics from Rome and Ravenna, before mentioned. The Child is seated on her knee. The first king kneels, so that the spectator sees his right profile, and kisses the Child's foot. The other two kings do not follow him in file, as in the early pictures, nor are grouped as in the fourteenth-century pictures, but are separated, and stand one on the right and the other on the left. The attendants are grouped chiefly on the left of the picture, but there are two or three on the right; and with one of these latter Joseph, standing on the Virgin's left hand, converses (Fig. 6).

Another picture by Fra Angelico, in the same gallery, presents another original treatment of the subject. The Virgin is seated on the right under a penthouse. The moment chosen is different from the usual one. The first king seems to have paid his worship and made his offering, and stands in the background conversing with Joseph. It is the second king who is in the act of adoration, taking the Child's foot in one hand and kissing it: while the third king, with a beautiful youthful face (which seems to have inspired later painters of the subject), kneels on one knee, waiting for his turn. Other figures are introduced on the left of the picture, and in the background.

(To be continued.)

SIMPLETONS.

S. LUKE FILDES, Pinxt.



As an example of the work of one of the younger painters of the English school, a contemporary of George H. Boughton, the late Frederick Walker, and other artists of that class, Mr. Fildes's 'Simpletons' is very pleasing. The two lovers in the boat have found a cosy nook by the river's side, and are drifting into the current among the rushes and water-lilies. The scene sparkles with sunlight, and from the action of the young couple it is evident that they do not shun the light, but rather the intrusion of curious eyes as they float upon the tide. The maiden turns her head away as the tender words fall from her lover's lips; the book rests in her lap unread; and her left hand is extended over the water, half unconsciously, as if to stir the mirror-like surface which reflects the emotions of her fair face. The subject is an old one, but credit is due to the artist for having infused so large a measure of romance and quiet grace into his lovers. The drawing is done with great precision, and the engraver in reproducing the subject has very happily caught the inspiration of the painter. The picture was exhibited in the Exhibition of the Royal Academy in 1873.

Mr. Fildes does not confine his attention entirely to these love-scenes. His great work entitled 'Applicants for Admission to a Casual Ward'—"dumb, wet, silent horrors! Sphinxes set up against that dead wall, and none likely to be at the pains of solving them until the general overthrow," which was in the English department of the Centennial Exhibition at Philadelphia, represents another and more powerful motive, and a bolder aim in Art. An English critic in a notice of this marvellous picture of beggars and tramps who stand shivering in the driving snow-storm at the door of the work-house as they await their turn for admission, said in substance that it is the most notable piece of realism that had been exhibited in a long time, and that the lines quoted from Dickens fairly described the mode in which the painter had ap-

C. COUSIN, Sculpt.

proached his subject. He said, further, that the artist had shirked nothing; he had set down the facts as he found them, and had, as a result, produced the startling impression of all wayward and unlovely reality. These deformed and wretched creatures, who wait for admission to a miserable resting-place, are only admissible into Art that is indifferent to beauty. In this painting, unlike his 'Simpletons,' he has made no attempt to make his picture pretty, but has left it weird and repelling; and yet for this very reason it fascinates the spectator in spite of the misery which is revealed in its story. Art of this kind does not interpret the highest degree of pictorial beauty, but it teaches a lesson and always commands respect.

More lovable, and yet full of sad thoughts, was Mr. Fildes's 'Widower' in the last Exhibition, representing the interior of a homely cottage. The mother is dead, and the father, who has just returned from his daily labour, clay-stained and weary, is seated and holds in his arms a sick child; three younger children are playing on the floor, the baby scrambling after an apple, while an elder sister stands near the open door through which the bright sunshine finds its way. This subject is simple in its character, and touches the heart as a story drawn from real life by its pathos and sentiment.

In studying these several pictures by Fildes, one is struck with the remarkable versatility of his style: In one we have a tender touch of Nature, a gleam of sunshine, as it were, in which two young hearts are revelling, without a shadow in their pathway. Again he gives us the dark side of Nature in a picture which teaches a painfully moral lesson; and, as a writer has very justly said, the state of things he represents in it ought rather to be removed than perpetuated, and its introduction into Art, which should be permanent, is rather a matter of regret. Finally, his striking picture of the 'Widower,' a story which is told with extraordinary power, and one which from its simplicity and thoroughness, as well as the pathos of its motive, will awaken lasting interest in the human mind.



C. CORNEN. SCULPT.

3 L. FIDES PINXT.

COMPLETIONS.

THE CENTENNIAL EXHIBITION.

VIII.

AMONG the few specimens of stained glass in the Exhibition was a painted window by Mr. Henry Constable, of Cambridge, England. It is of great excellence, and was purchased by the committee of the Pennsylvania Museum and School of



Stained-Glass Window.—From Henry Constable, of Cambridge, England.

Industrial Art—a tribute to the high reputation of the artist-manufacturer. This window is of the fourteenth-century style of glass-painting, and was designed especially for this Exhibition. The

subjects are 'Christ in the House of Martha and Mary,' and 'Christ's Commission to St. Peter.'

James Shoolbred and Co., of London, exhibited a pavilion of

six compartments, designed in the old English style, which was very carefully considered in detail and kept low in tone externally, to enhance pictorially the effect of the furniture therein. Of these compartments we engrave two. The furniture of the first consisted of mahogany dining-room articles exceedingly massive in character, executed in the Italian style. There was a superb side-

board, richly carved, the details being generally of bold Art-treatment; a large circular dining-table, the top of which is made in a single piece of wood, and measures seven feet in diameter. The easy-chairs and six standard chairs are particularly vigorous in design. An ebonised and gold drawing-room in the Jacobean style contained a very unique cabinet with carved panels of pear-



Furniture.—From Messrs. Shoolbred and Co., of London.

tree, and also some finely-decorated panels painted on silver wood. A rich pair of embroidered curtains of olive-green satin and blue borders gave great elegance to the compartment.

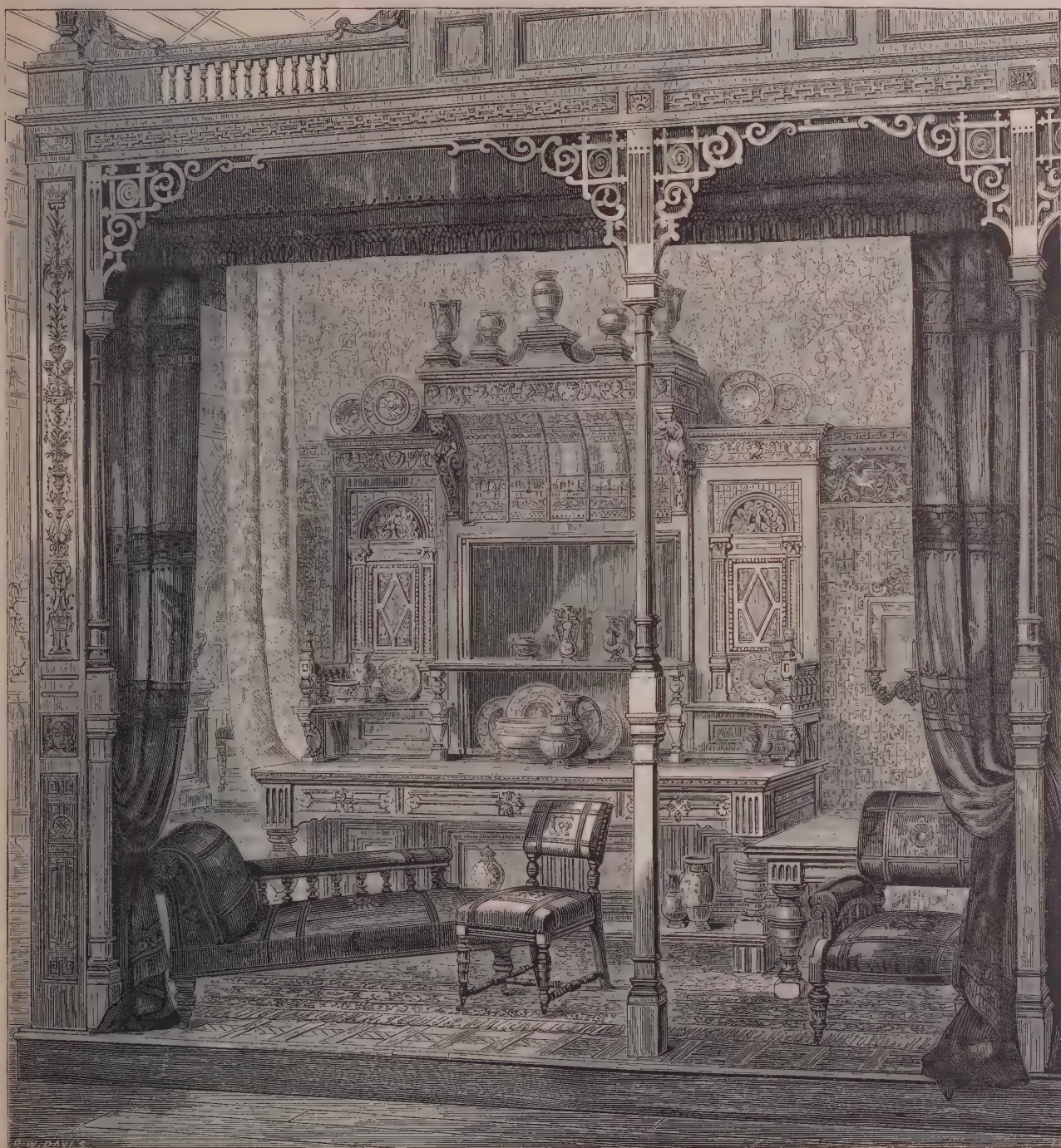
An oak dining-room, also in the Jacobean style, gave several fine specimens of high-Art furniture, especially the buffet, which contained some excellent carvings, mouldings, and inlays.

The chairs and couch are covered in *cuir-colour morocco*, with an old English ornament embossed on it in gold, giving the whole a very rich appearance. The decorations in this compartment were very handsome, it having been hung with tapestry of an old English design.

A suite of Anglo-Indian bedroom furniture was exhibited, made

of walnut and box, with painted panels on ivory. There was also a very beautiful bedroom suite in the time of Queen Anne, made of satin-wood, and beautifully painted; and another small bedroom in the Stuart style, made of walnut and oak, with *bois-repoussé* carvings, it being the first time this decoration was introduced in America.

The *faïence* of Limoges (page 12) differed essentially from every other kind of ceramic ware in the Exhibition. The artists of Limoges, in producing the forms presented in our illustration, had no local precedent to fall back upon for guidance, and no tradition to follow. It does not appear that the manufacture of *faïence* originated in Limoges earlier than 1737. Some of the early speci-

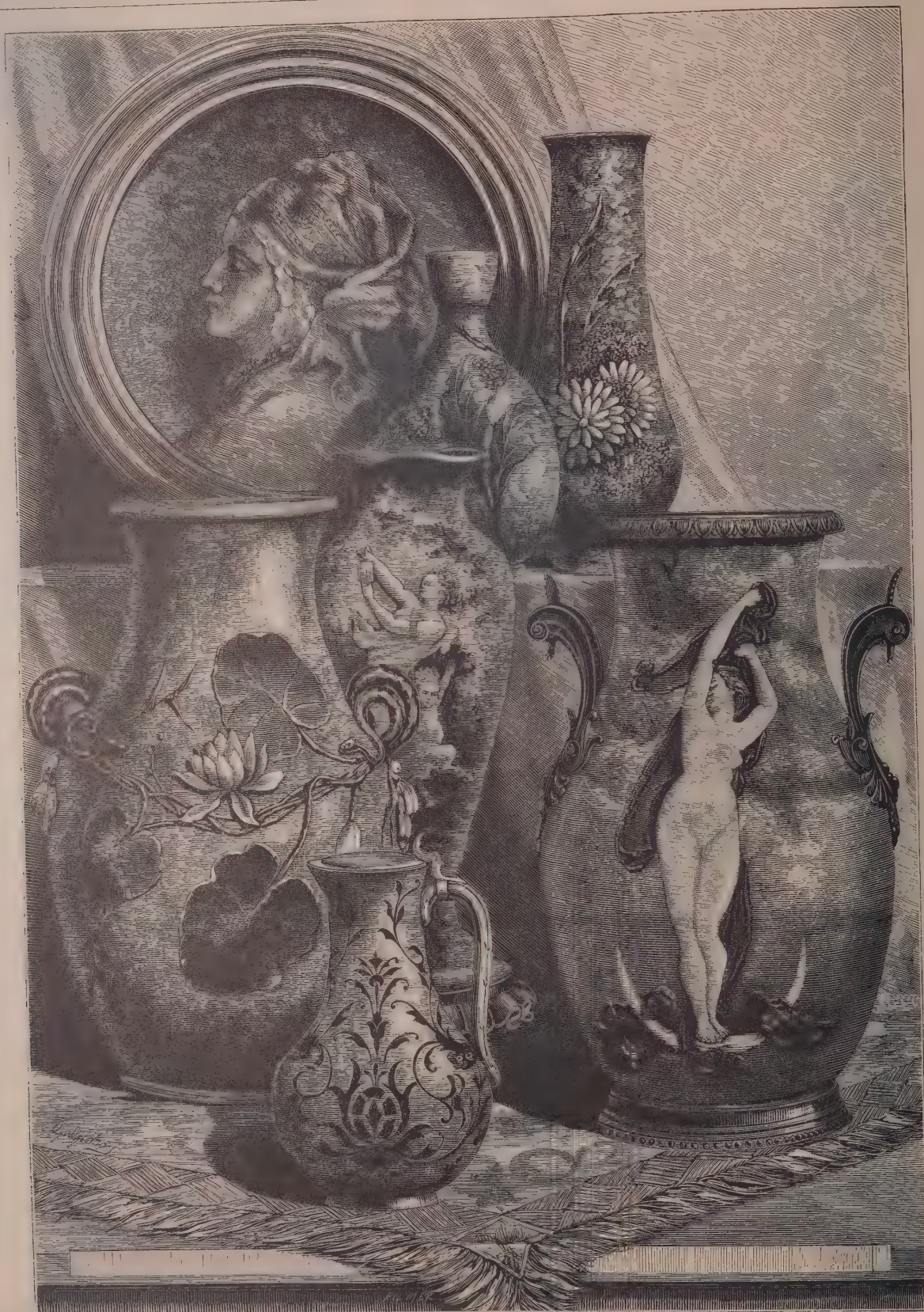


Furniture.—From Messrs. Shoolbred and Co., of London.

mens have no leading or distinctive characteristics to aid their recognition, while at least one has been found bearing evident traces of the Provençal styles of Moustiers.

Those exhibited at Philadelphia were really the results of a new process and of new ideas. Their originality of both form and decoration is their most striking feature. The shapes are marked

by strength, chastened by a fine sense of the harmony of proportion. The history of the art furnishes us with no exact type after which it could be said that they are modelled. While some bear evidences of Anglo-Saxon inspiration, it would be difficult to refer others, without resorting to the detection of fanciful resemblances, to any source outside of the creative genius of the artists. Among



Limoges Faïence.

the latter may be mentioned Delaplanche, Bracquemond, Chaplet, Noel, Lindener, Damousse, and Lafon.

The decoration is applied both to the flat surface and in relief.

It consists of animal and human forms, of flowers, insects, and other natural objects. One beautiful and singular pair of vases shows the forms of Phœbus and Luna respectively, carved in un-



Selections from the Turkish Exhibit.

glazed relief. The figures present us with fine ideals of beauty, and the effect of the bold experiment of leaving them unglazed is exceptionally pleasing; whenever we meet with human faces and figures, the superb colouring is even more striking than the remarkable facility and truthfulness of the drawing. The flesh-tint

in particular is marked by a close fidelity to Nature, and is one of the distinguishing merits of the *faïence* of Limoges. There are several pieces on which this is exemplified, notably a *plaque* upon which is a draped female head, a vase upon which appears a woman throwing grain to poultry, and another showing a child.

In all these the flesh-colour, hitherto considered so difficult of production, comes exceedingly close to Nature. When floral decoration is used, we notice the same strict adherence to both the form and colour of the models. The artists have not, however, stopped here in their pursuit of the natural. They have also fol-

lowed it in the arrangement of the ornamentation they apply. On one of the vases a flower appears moulded in relief, lying as if the stem had bent, and the vase had intercepted it in falling to the ground. We are here irresistibly reminded of the simple, natural suggestions which brought into artistic existence the Corinthian



Chandelier and Glass-work.—From Messrs. Green and Co., of London.

capital and the Gothic order of architecture. From these we turn to other vases on which appear hunting-dogs, full of life and action, and admirably coloured.

The ground-colours are not the least remarkable part of the decoration. One vase is of a deep, transparent blue, very rarely met with in *faïence*, others are of varying shades of green and

brown, and the most pleasingly suggestive of all is a cloudy, mottled grey.

To explain, so far as the achievement of any artistic result can be explained, these specimens of French ceramic art, the peculiarity of the process of manufacture must be referred to. The great mechanical disadvantage with which artists have had to con-

tend, is the transformation effected in the colours by the action of different degrees of heat by which their individual characteristics were completely obliterated. It is possible that to this difficulty of estimating the precise effects of the firing is to be attributed the

usage peculiar to the ceramic art of introducing in the way of ornamentation flowers and plants for which, neither in point of form nor colour, can any precedent be found in Nature. It is claimed for the artists of Limoges, on the other hand, that the



Porcelain.—From Messrs. Brownfield and Sons, of England.

colouring they apply is so prepared that the result is in every case an absolute certainty, and that each artist's style and touch are distinctively preserved. Without attempting to probe their professional secret, its possession may partially account for the breadth and boldness which mark their style of decoration.

Leaving behind the methods which demand only careful drawing and elaborate finish, they have aimed at stronger effects, and have won a distinctive character by the apparent ease and peculiar freedom with which their subjects are treated. The *faïence* vases of Limoges deserve attention, therefore, both for their artistic beauty



Mantelpiece and Chairs, from Belgium.

elaborately wrought and is richly inlaid with gold and silver. It is two feet high, and, as may be seen in the engraving, is very symmetrical in shape. The low and ball-shaped vase, with cover, on

the extreme right of the group, is also made of bronze and is inlaid with silver and gold. Its height is twelve inches. The large fluted vase, with cover, is green-coloured earthenware,

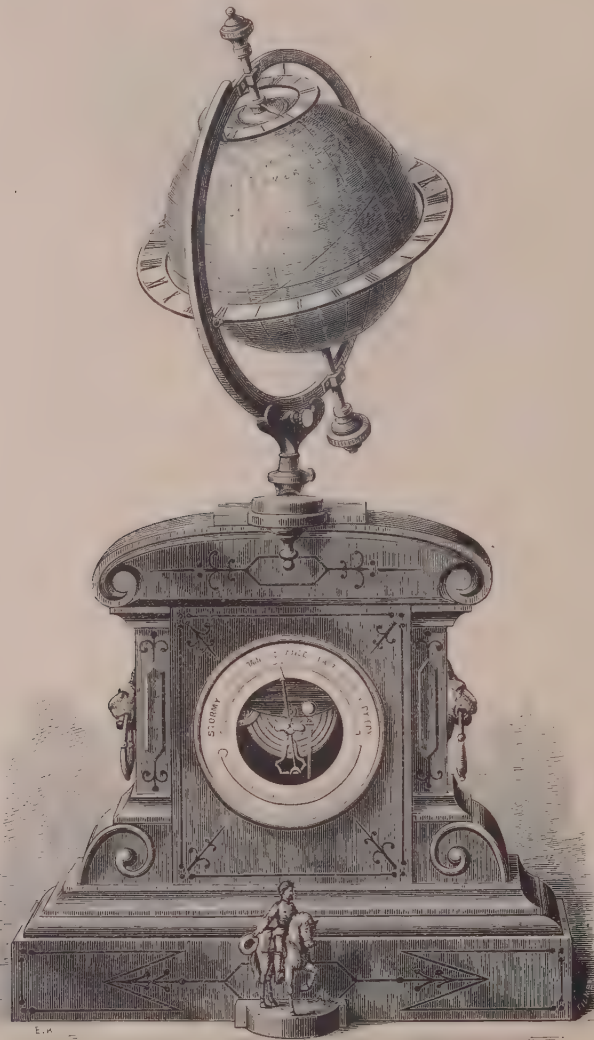
highly glazed, and eighteen inches high. The gourd-shaped bottle, ornamented with a branch of the grape-vine in relief, is also green-coloured earthenware, but the raised work is traced with gold. The bottle, with stopper, is made from a jet-black clay, and the ornamental design is of silver inlaid. It is about twelve inches high. The slender vase in the centre of the group is made of crystal glass. It is gaudily ornamented in red and blue colours, bordered with gold lines. Most of this pottery comes from Bosnia.

The arms and armour are all old work and come from Constantinople. The helmet is of damascene work. The gun is a fine specimen of early metal-work. The stock is richly inlaid with mother-of-pearl and gold, while the bands are of silver. The battle-axe is damaskeened like the helmet. The sword-blade is

damaskeened also, and the hilt and scabbard are inlaid with silver. The box on the left of the group is inlaid with mother-of-pearl and tortoise-shell. The rug and draperies shown are the product of the Turkish carpet-looms.

The contributions of Messrs. James Green and Co., Glass-Manufacturers, of London, to the Exhibition (see page 14), were numerous, and of very high character, embracing nearly all the various and varied classes of production in the always-beautiful material. Messrs. Green are specially famous for Chandeliers; but their works in engraved glass are entitled to high praise for their design and execution.

Messrs. Brownfield and Sons, of Cobridge, one of two direct contributors of Porcelain and Earthenware, are eminent manu-



"Time-Globe," by L. P. Juvet, of Glenn's Falls, N. Y.

facturers in the Staffordshire Potteries. Their works are numerous, varied, and of much merit. We engrave a centre-piece (page 15), modelled by Protat, in which are two figures representing 'Harvest' and 'Vintage'; also a fruit-piece with the dish supported by two Cupids; a chandelier, and a flower-stand.

The exhibit of Art-work in bronze and silver by Russia was characterised not less by brilliancy and rich beauty than by its distinctively national aspect. It revealed to the world the fine artistic taste which few had previously suspected of existence in the vast realm of the Czar. In the same way in which the ceramic artists of Japan appeared at one (not very distant) period to be in danger of being enslaved by European models, the silversmiths of Russia about a quarter of a century ago disclosed a tendency to

be over-willing to renounce the pursuit of Art in national and original forms, in favour of ideas emanating from the Western centres of Europe. This tendency was fortunately checked in time. A very few years sufficed to satisfy the artists of Russia that they had a perpetual fountain of Art-ideas in the usages and history of their own country, practically inaccessible to the outer world. By turning their attention exclusively in that direction they preserved their independence, and appeared at Philadelphia with exhibits bearing the stamp of decidedly Slavic originality.

The entire display was made under Government supervision. In every case where it was possible only the best specimens of industrial and artistic work were sent. It would, therefore, appear from the fact of so much of the bronze and silver work coming from

Moscow, that that city is the centre of Russian Art in these forms. One of the factories, that of Ovtchinnikof, was established about twenty-five years ago, and those of Sazikoff, whose exhibit was distinguished by remarkable skill and originality, were founded at Petersburg and Moscow in 1793.

The works of the artists of these and other makers are distinguished in two ways: either the subjects are taken from Russian custom and history, or the treatment is mechanically unique. The equestrian groups are invariably full of action and lifelike. As fond of his horses as the Arab, and as proud of them as the Englishman or American, the Russian horseman has furnished the artists of his country in silver and bronze with an endless series of spirited and attractive subjects. Akin to these are the three-horsed sleighs which we meet with charming frequency among their productions. Another class brings us to the peasant-groups, which win us by their evident truth to homely Nature. The *repoussé* work was entirely unrivalled in the Exhibition. On one large semicircular piece was a representation of the 'Last Supper,' which was copied in smaller size. On the massive silver beaker, given in our illustration, is a representation of 'Peter the Great's Entry into Moscow.' The figure on the top is the Russian conception of 'St. George and the Dragon,' a legend which appears to have been current in most European countries. Very peculiar and beautiful effects are produced by the silver imitations of fringed linen napkins with coloured borders. So minutely careful and highly finished is the workmanship, that in nearly every case the imitations might easily be mistaken for the fabric itself. In one place we find this kind of work on a basket, the folds of the napkin carefully reproduced in natural negligence; in another it appears as though the napkin were folded upon a tray, as a stand for a large goblet. If these devices are not of an Art-character, they at least exhibit great skill in the workman. Of a similar character is the rotund jar given in our illustration. It has all the appearance of a pickle or preserve jar, just brought from the cellar, enveloped in bass matting, over which one or two insects are creeping, and its top covered with coarse linen or cotton. Through the interstices of the dull-yellow gold matting is seen a ground of deep blue, and the top cover is a silver imitation of a coarse fabric, similar to the napkins above alluded to. The smaller vessels, jugs, ewers, goblets and tankards, display many peculiar forms, and an endless variety of ornamentation.

In the eminence which Russia has reached in the Arts we have

attempted to illustrate, is to be found a lesson to artists all over the world. When Japan threw aside her national forms, and entered into competition with European artists in the embodiment of their ideas, she failed. So utterly vain were her efforts that, by those who saw no hope of a return to her ancient gods, she was, so far as Art is concerned, considered dead. Russia's experience was identical with that of Japan, and the reason is obvious. Whenever we find nations arrayed in friendly competition, we turn from subjects and forms which are the result of foreign inspiration to those distinctive and original. Even where the mechanical imitation is eminently skilful, we are apt to be deeply sensible of the absence of that spirit which gives life to artistic creations. Artists miss creative inspiration whenever they are led to imitate. Genius can best embody the forms with which it is most familiar.

We select for illustration from the Belgian exhibit (page 17) a mantel-piece, and two chairs of dark oak elaborately carved. The mantel-piece is relieved just below the shelf by two panels of bronze. The chairs are covered with leather. The carving on these articles is remarkable for almost perfect finish, while the designs are bold and striking.

Mr. L. P. Juvet, of Glenn's Falls, New York, exhibited an article which, although perhaps more of a scientific than an Art character, will interest every reader. It is called a "Time-Globe," being a miniature representation of the earth in its daily motion, the globe revolving once in twenty-four hours by means of the mechanism within it. As the globe revolves, the time of the various meridians or localities is indicated on a large dial encircling the globe at the equator, while the mean time of the place where the clock is used is shown in the ordinary way by two hands and another dial at the north-pole. This clock is therefore a universal time-keeper. It has a sliding Vernier divided into 360 degrees, by means of which the latitude of localities can be ascertained, or the proper degree of inclination of your own or any other heavenly body illustrated. By setting the globe at the right angle of inclination, giving the poles the correct direction north and south, and letting light, properly applied, fall upon it, it will give, not only the amount of light or darkness each country has, but the very time at which they have it. The clock therefore gives the time, longitude, and latitude, of any place in the world, as well as the difference of the same, between two or more places. It stands in any position without injury to the works, has no more pieces in its construction than an ordinary watch, and is a stem-winder.

PICTURESQUE EUROPE.



Print on pages 20 and 21 two Italian views engraved for the well-known "Picturesque Europe," which is now in course of publication in parts by Messrs. Appleton and Co. These illustrations were made for the Continental portion of the work, and, being given here in advance of their appearance in the book itself, they are entirely fresh to the readers of the *Art-Journal*. They are both from the pencil of Mr. Harry Fenn, whose drawings in "Picturesque America" and other publications have won so much applause. We think they will impress the reader as possessing a great deal of force and beauty. Mr. Fenn has a very happy faculty of seizing upon unconventional points of view in a scene, and always succeeds in giving great freshness to the most familiar places. Often as the 'Rialto' has been painted and engraved, every one must admit that Mr. Fenn has succeeded in making as fresh and striking a picture as if the place were new to the world of Art. Mr. Fenn unites boldness with delicacy to a remarkable degree. He seizes upon a point of view with great courage and dash, puts in his effects in a large and broad manner, and yet does not lose delicacy of detail, nor does he lack in finish of execution. Mr. Fenn has travelled over the greater part of Italy, and some other portions of the Continent, sketching and drawing for "Picturesque Europe," so that his pencil will give a very decided freshness and character to the work. His drawings

are always truthful and vital; they have none of the dreary monotony of photographic views, which, while reproducing so clearly the forms and lines of a picture, lose its spirit, its expression, the true characteristics of sentiment and colour. No artist who is a mere slavish copyist can succeed in giving genuine life to his drawings. There must be imagination, keenness of perception, and that sort of instinct which knows how to select the expressive aspect of a scene. Half the dull pictures of the world are so because the artist has not known how to select, how to seize upon the characteristic features of the prospect, and to eliminate the rest. With the trained perception that selects with knowledge, the imagination that infuses with life and colour, and an execution that is vigorous and yet refined, Mr. Fenn is thoroughly well equipped for his task. Of the two scenes herewith given, that of 'The Rialto' is very much the most familiar subject. The other, giving a view of the 'Island of St. Giulio in Lake Orta,' depicts a scene but little known, though in point of beauty should be so. Lake Orta is in the north of Italy, lying some seven miles from Lago Maggiore, into which it discharges its surplus waters. It is noted for its bold shores, and the picturesque towns and villages that here and there nestle beneath its hills. Its length is eight miles, with an average width of a mile and a half. The spirit and character of the two examples of Mr. Fenn's work that we here give have been thoroughly well preserved by the engraver, Mr. W. H. Morse, of New York.



ISLAND OF ST. GIULIO, LAKE OF ORTA.

From "PICTURESQUE EUROPE."



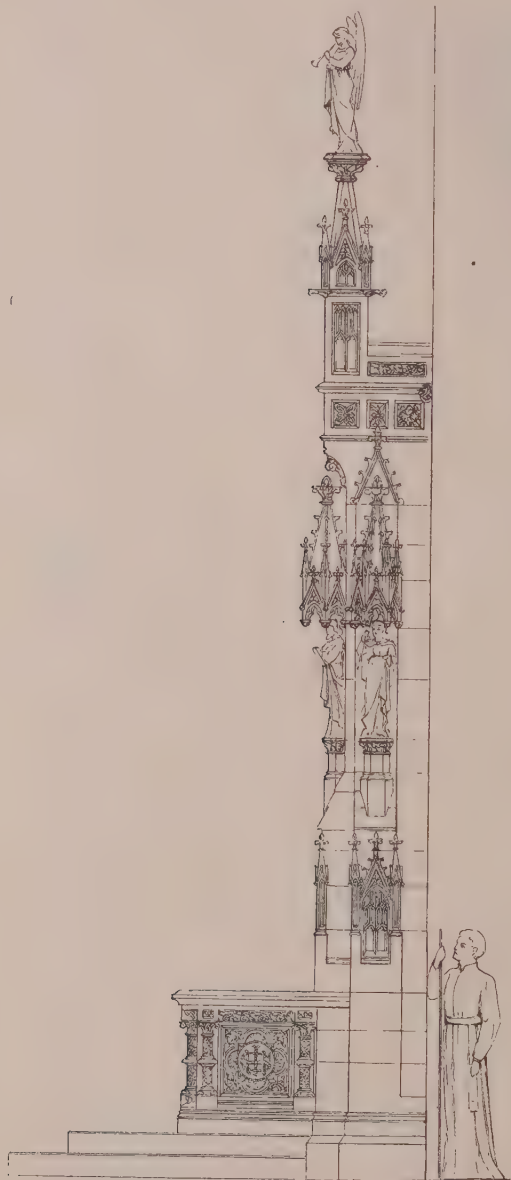
THE RIALTO.

From "PICTURESQUE EUROPE."

THE ASTOR REREDOS.



Engrave from the architect's designs the front and side elevations of the reredos which is to be erected in Trinity Church, in New York, by the sons of the late William B. Astor, in memory of their father. The work is the design of Frederick Clarke Withers, an architect of New York, and is of the Perpendicular Gothic style, in harmony with the architectural features of the grand edifice in which it is to be placed. As may be seen from the engraving, which gives with



Side Elevation.

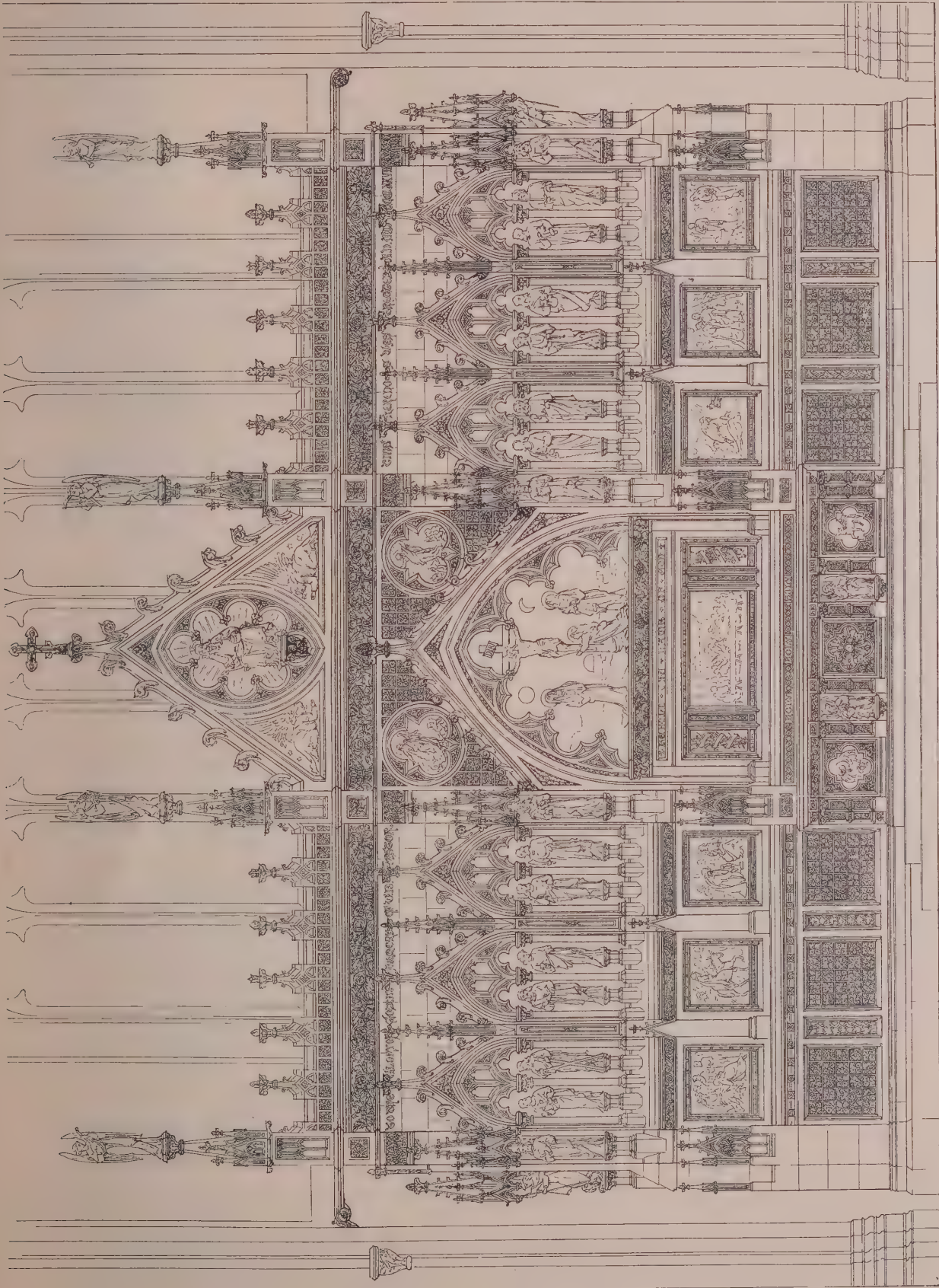
peculiar force of detail the ornate proportions of the work, the design will compare favourably in effect and mastery of style with the best work of the old masters of the architectural arts in Europe. The reredos will be placed in the chancel, and rise to the sill of the chancel-window. Its height is about twenty feet, and its width is thirty-four feet. In the centre the pediment supporting the cross has a total height of twenty-eight feet, while the

four angels, the feet of which rest upon buttresses, correspond in height with the central pediment. The material will consist in most part of Caen-stone, ornamented with coloured marbles and precious stones.

The altar-table will be of pure white marble, eleven feet long, and three feet six inches broad. It has the five symbolical crosses sculptured upon its face at the corners and centre. It is supported by six columns of red marble, carved in spiral form, which enclose three broad and two narrow panels, with a panel at either end on the returns. The return-panels contain the sacred monogram in enamel; the front panel at either end also shows an enamel, the pelican feeding her young, and the Agnus Dei, or Lamb of God; while the central panel is wrought with geometrical designs, and a Maltese cross in precious stones. The small panels bear the sculptured figures of kneeling angels. On each side of the altar-table are three panels of diaper-work in Caen-stone, and above them is a series of superb ornamental mouldings supporting the super-altar. Above the super-altar, which extends completely across the front, is a series of panels representing, in alabaster bas-relief, the various eventful scenes in the life of Christ. The central one of these, directly back of the altar-table, is a copy of Leonardo da Vinci's painting of 'The Last Supper' in bas-relief. The super-altar is a shelf of white marble, about twelve inches broad, and the three panels on either side of the central panel are also filled with bas-reliefs in alabaster. On the extreme left, facing the altar, is Mary Magdalen washing the feet of our Saviour; the next scene illustrates the entry of Christ into Jerusalem; and the third, the incident of washing the feet of the disciples. On the right of the altar the first panel shows 'The Agony in the Garden,' the next 'The Betrayal of Judas,' and at the extreme end the scene before Pilate. Under the central panel of 'The Last Supper' is the sacred inscription, "This do in remembrance of me." In the small, oblong panels are representations of the wheat-stalks and vine, with the legends, 'I am the bread of life,' and 'I am the true vine.'

Above each of the side-panels are Gothic arches, broken in the centre by a column into double niches, making in all twelve recesses in which are white-marble statuettes, thirty inches high, of the twelve apostles, each supported by a red-marble pedestal. To give more relief to the figures, the background will be of burnished gold. The grand central panel, of triangular shape, is eight feet in breadth across the base, and five feet in height. The base is six feet above the level of the altar-table. It represents the group of the crucifixion, and is sculptured in Caen-stone. It will be done in *alto-rilievo*, and represents, in addition to the figure on the cross, the three Marys at its foot. Beneath the richly-sculptured base of this panel is the inscription, "Behold the Lamb of God." Above, on either side of the apex of the central panel, are circular medallions of the 'Ascension' and 'Resurrection;' and on a line with the statuettes of the apostles, standing upon the faces of four buttresses under sculptured canopies at either end of the reredos, and on the sides of the central panel, are the statuette figures of the four fathers of the Church—St. Augustine, St. Gregory, St. Jerome, and St. Ambrose; and occupying corresponding positions on the returns of the outside buttresses are the figures of St. Michael and St. George slaying the dragon, and figuratively guarding the whole line of saints and apostles. There are eighteen of these marble statuettes in all. The four standing angels surmounting the buttresses are represented playing upon musical instruments. The central part of the reredos is carried up in a pediment, and has upon its front an oval panel five feet high, by three feet six inches broad, with the figure of Christ in his glory, and angels bowed down around him in adoration, filling the corners on either side. This sculpture is in *alto-rilievo*.

The Caen-stone work and plain carving are all to be executed in this country, but the more elaborate sculptures, such as the statuettes, alabaster panels, and enamel-work, have been entrusted to the hands of skilled artisans in Europe. The work is to be finished before next Ascension-Day, when it will be consecrated. It takes the place of the old wooden reredos and altar in Trinity Church,



Design for the Altar Reredos, Trinity Church, New York.

and, owing to its size, necessitates some changes in the chancel, among which will be color-decorations, to be carried out to correspond in tone with the new work under the architect's direction.

The expense of the work will be about fifty thousand dollars. Mr. Withers passed the last summer in Europe, superintending the execution of the sculptures.

THE STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."—MRS. HEMANS.

By S. C. HALL, F.S.A., AND LLEWELLYNN JEWITT, F.S.A.

CLUMBER, NOTTINGHAMSHIRE.



CLUMBER, the seat of his Grace the Duke of Newcastle, is charmingly situated within about four miles of Worksop, and on the borders of Sherwood Forest. The drive from Worksop, up Sparkin Hill, and so along the highway for the forest, is lovely in the extreme, the road being well wooded on each side, and presenting glimpses of forest scenery that are peculiarly grateful to the eye. Leaving the main road to the left, and entering the grounds by the lodge, a carriage drive of a mile or more in length through the well-wooded park leads to the mansion, which is at once elegant, picturesque, and "homely." To it we are only now able to devote very brief attention.

Clumber is of comparatively modern erection, having been first built in 1770, and receiving since then many important additions. It has, therefore, no history attached to it. The place was, till about that time, simply a wild tract of forest

land, which the then noble duke who planned and carried out the works cleared and cultivated at an enormous outlay, forming the extensive lake at an expense of nearly seven thousand pounds, and erecting the mansion at a princely cost.

Its main feature is its west front, facing the lake; this we have engraved. Its centre is a colonnade, and this gives access to the entrance-hall; the oldest portion of the house being a part of the shooting-box to which magnificent additions have been made. Between the mansion and the lake are the Italian gardens, elegantly laid out in beds of the richest flowers, and well diversified with vases and statuary; in the centre is a fountain of large size (the bowl being nearly thirteen feet in diameter), of white marble, and of Italian workmanship.

The history of the illustrious family, however, must for the present be passed over; we are compelled, in this chapter, to confine ourselves to a description of the house.

But it will not be necessary, nor have we space at our disposal,



Clumber.

to describe minutely the apartments of this "Home" of the Newcastles—Clumber. The house has been said, very absurdly, to be "a second Chatsworth," and that "it embraces magnificence and comfort more than any other nobleman's mansion in England;" but it is not so. It is a noble mansion, some of its rooms are characterised by great elegance and beauty, and by pureness of taste, while others are of a more mediocre character.

The Entrance Hall, with an arcade supporting its ceiling, contains, among other works of Art, a semi-colossal statue of Napoleon, which has usually been ascribed to Canova, but has

also with reason been stated to be Franzoni's reproduction of Chaudet's great work; it was purchased at Carrara, in 1823, by the then Duke of Newcastle. In the same hall, besides others, are Baily's statue of the poet Thomson, a fine figure of Paris, and busts of the Duke of Newcastle by Nollekens, Sir Robert Peel, Cromwell, Verchaffer's Triton and dolphins, &c.

The Library, perhaps the finest apartment in the mansion, is a noble room, of large size and lofty proportions, and fitted in a style of great magnificence. The geometric ceiling is richly decorated, and around the upper part of the room is a light and



GENERAL T. J. ("STONEWALL") JACKSON.

ENGRAVED BY H. BALDING, FROM THE STATUE BY J. H. FOLEY, R. A.

elegant gallery. Besides the choice collections of rare old books and those of more modern times, which are arranged round the walls of the library and the reading-room, are Sir R. Westmacott's noble statue of Euphrosyne, Baily's Thetis and Achilles, many good bronzes, and an assemblage of objects of *vertu*. From the windows of these rooms are fine views of the grounds.

The State Dining-room, an elegant apartment, has a richly-decorated geometric ceiling, and also a recessed buffet; the recess being formed by well-proportioned Corinthian columns. The rich cornice, the gilt festoons that adorn the walls, the mirrors between the windows, the antique Venetian crystal glass chandelier and side lights, and the silver-gilt service on the buffets, give a sumptuous air to the room, while the four magnificent works of Snyders, and the other fine old paintings which adorn the walls, add materially to its beauty.

The principal Drawing-room, hung with satin damask, and the furniture of the most costly and elegant character, is a noble apartment, and contains, besides Lawrence's portraits of the fourth Duke of Newcastle and his duchess, good examples of the Caracci, of Vandyck, Castiglione, and others; while in the Crimson Drawing-room are pictures by Rembrandt, Rubens, Poussin, Guido Reni, and Canaletto.

The Grand Staircase, with its ironwork railing, originally described as being "curiously wrought and gilt in the shape of crowns, with tassels hanging down between them from cords twisted in knots and festoons," has stained-glass windows, and is enriched with a number of portraits and other paintings. Among the portraits are Pitt, Thomson, Scott, Southey, Campbell, King George II., Queen Caroline, Prince Rupert, Dante, Cowley, and Hatton; and among the other paintings are examples of Snyders, Westall, Van Oss, Andrea Sacchi, Lely, Shackleton, Diepenbeek, and others.

Many of the apartments—the breakfast-room, billiard-room, smoking-rooms, ante-rooms, and others, as well as the bedroom suites, are mostly elegant in their fittings, convenient in their appointments, and replete with choice works of Art. We, however, pass them over, simply remarking that among these Art-treasures are striking examples of Gainsborough (the 'Beggars Boys'), Gerard Dou, Poussin, Borgognone, Neef, Van der Meulen, Carlo Dolci (the 'Marriage of St. Catherine'), Vandyck, Titian, Rembrandt, Breughel, Ruysdael, Teniers, Lely, Rubens

(his wife), Andrea del Sarto, Salvator Rosa, Claude Lorraine, Wouwerman, Hogarth (portraits of himself and wife), Reynolds, Jansen, Holbein, Van Loo, Creswick, Dahl, Domenichino, Dobson, Rigaud, Cranach, Kneller, and others; many of these are gems of Art of a high order of excellence.

At Clumber, too, are preserved four highly-interesting Roman sepulchral altars, which have been described by the Rev. Archdeacon Trollope in the "Transactions of the Architectural Society of the Diocese of Lincoln, 1860."

Adjoining the mansion, but apart from it, is the unfinished chapel—a design of much elegance, the work of Messrs. Hine, of Nottingham—which forms a prominent and pleasing feature from the grounds and lake. It consists of a nave and chancel, with chancel-screen and semicircular apse, having on its north side an organ loft, and on its south a sacristy; it has also an elegant bell-turret and spire.

The Pleasure Grounds of Clumber are very extensive, and laid out with much taste. The terrace, which runs along by the lake, is of vast length, and is beautifully diversified with statuary, vases, lovely beds of flowers, and shrubs and trees; from it flights of steps lead down to the lake, and other steps give access to the Italian gardens. A great feature of the grounds is the enormous size and singular growth of the cedars; some of these are said to be unsurpassed in England both for their girth and for their magnificently-picturesque and venerable appearance.

The Kitchen Gardens are extensive and well arranged, and the Park is well stocked.

The Lake is one of the glories of Clumber. It is a splendid sheet of water, covering some eighty or ninety acres of ground, and beautifully diversified on its banks with woods of tall forest trees, and rich verdant glades. On the bosom of the lake rest two ships—one a fine three-master, forming a striking feature in the view.

The neighbourhood of Clumber is rich in places of interest and in lovely localities,* and its near proximity to Sherwood Forest—indeed, it is itself a part of that forest reclaimed—to Thoresby, to Hardwick Wood, to Welbeck, to Osberton, to Worksop and its manor, to Bilhagh, to Rufford, and to a score of other inviting localities, renders it one of the pleasantest, most desirable, and most enjoyable of "Homes."

STATUE OF GENERAL "STONEWALL" JACKSON.



THE statue of General Thomas Jonathan (so-called "Stonewall") Jackson, by the lamented J. H. Foley, of which we give an engraving, was unveiled at Richmond, Virginia, in October of 1875. It was among the last, as it is among the best, of Foley's portrait-statues. "The sculptor," writes an artist-critic who saw the statue at Richmond, "who

has to manage a single pedestrian portrait-figure, must find himself in something of a dilemma in attempting to avoid imitation on the one hand or bald commonplace on the other. The possible permutations and combinations of the members of the human frame have been well-nigh exhausted. The lamented Foley not only had this common difficulty to contend with in dealing with the figure in question, but the greater one of artificially presenting a subject whose externals were so entirely dissociated from the picturesque. Jackson's career was full of dash, yet he was slow, one might say plodding, in his habit. His demeanour was of that quiet sort that excluded any suggestion of the military hero. In short, to convert into a striking work of Art this man, whose general appearance was the antithesis of his character as developed by the war, was no easy task for the artist. It may be safely asserted that he has succeeded; skilfully avoiding the tame, without touching the over-dramatic. The face is self-contained and noble in expression; the eyes evidently fixed on something of moment; the head turned to the right. The line of vision is somewhat higher than the eye, and the chin slightly raised in consequence. The hair and beard are

handled perfectly, exhibiting, as do all the details, a masterly *technique*. The weight is upon the right leg, and it evidently bears it, without, however, any of the exaggerated bowing back of the leg or protrusion of the calf so often used to give the sense of firmness. The arm on the same side is akimbo on the hip, and so managed as to assist the feeling of solidity; while the gloved hand, in crumpling the gauntlet which it holds, assures us that the attention of the owner is fixed on some tense and absorbing matter. The left leg is in advance of the other, and, from the knee down, nearly parallel with it. This gives additional firmness to the figure—the necessity of bending it to obtain a change of line being obviated by the accessories. The left hand clasps the sword-hilt, the knuckles to the front, at once giving an easy turn to the wrist, and a chance for nice expression in the anatomy. The military cape has fallen into the hollow of the elbow, and thence drapes to the section of stone-wall upon which the point of the naked sword rests, and which rids the composition of gaps and the spindly look so often the defect of single figures unrelieved by accessories. As to the likeness, the figure is said to be too full and round. It may be that the artist knew this, and sacrificed the matter of fact to the matter of Art, rather than imitate a meagreness which would have marred his work and remanded it to the limbo of slouching figures which disfigure our streets and galleries. But it is said that the widow of General Jackson considers it an excellent portrait."

The statue was a commission given by a number of English gentlemen desirous of doing honour to the Confederate general.

CLEOPATRA AND CÆSAR.

(See Frontispiece.)

J. L. GEROME, Pinxt.

J. C. ARMYTAGE, Sculpt.



OUR engraving of 'Cleopatra and Cæsar' is after Gérôme's famous picture. The scene or interview is supposed to have taken place about fifty years B.C., in one of the old palaces of the Ptolemies, in Alexandria, in Egypt, where Cæsar was then holding court as a conqueror, or perhaps as an arbitrator, as Cleopatra was at that time waging war against her brother Ptolemy Dionysius, a boy of fifteen, who was her nominal husband. Cæsar had just before received the shocking gift of Pompey's head, when a courier arrives with a tribute from the Egyptian queen. The messenger is a swarthy Sicilian, Apollodorus by name, Cleopatra's master of the household, who bears in his arms a roll of Oriental tapestry. This he unrolls as he enters the presence of Cæsar, and kneeling, and with a sweep of his muscular arm, the tapestry is thrown aside, and the lovely enchantress is brought face to face with the at once conquered Cæsar.

The queen stands in an attitude of easy grace, with her left hand lightly resting upon the shoulder of her menial, while Cæsar, his eyes bent on the beautiful vision, raises his hand in astonishment. In the background are four secretaries, and above their heads may

be seen the richly-frescoed walls and columns of the palace, painted with divinities and fabled mysteries. The ornaments worn upon the queen's person are as singular as her introduction into the presence of Cæsar. Around her shoulders is a jewelled collar, and under her armpits a golden circlet supported by braces; while at the waist there is a broad band, jewelled like the collar, to which is attached the gauzy texture which covers, but scarcely conceals, the lower part of her person. The subject is well composed and is attractive, in spite of the wanton display of the Egyptian queen. Gérôme, however, has invested his heroine with an unconscious expression of refinement, which veils in a measure the intense realism of her nakedness, and renders it subservient to Art. In the original picture, which is now owned by Mr. D. O. Mills, of San Francisco, the foreground figures of Cleopatra and her menial are about one-half life-size. Gérôme, like Picou, whose later picture of 'Antony and Cleopatra' represents the Egyptian queen sailing in her barge on the Cydnus naked, takes an unauthorized view of history in his illustration of the scene. Plutarch says that Cleopatra went in the "dress and character of Venus;" but there is nothing in history to show that she was in the habit of displaying her charms with the freedom here depicted.

LÉON GÉRÔME.



HERE are but few French artists of modern times whose works are more known, studied, and appreciated in America than are those of LÉON GÉRÔME. Some of the finest of his later productions, and notably his 'Shadow of the Cross,' his 'Gladiators' (the 'Morituri te salutant'), the 'Molière and Corneille,' and 'Son Éminence Grise,' have found their way to the galleries of American collectors. The wonderful force and accuracy of his drawing, his mastery of light and shade, and the epigrammatic vigour of his conceptions, render his works attractive, not merely to the trained connoisseur, who recognises at once, on glancing at the canvas, the touch of genius and of thorough mastery of art, but also to the casual spectator, who asks of the picture before him for beauty to please the eye, and for a story to captivate the fancy.

The early career of our painter differed in many respects from that which usually fills up the first years of a young artist's life. He met with checks and crosses, it is true, in his pursuit of fame; but the pangs and struggles of extreme poverty were spared to him. His father was a goldsmith at Vesoul, and the early Art-training of the young Léon was probably begun in the paternal workshop. He was sent to school, was a diligent student, and, as a recompense for his good conduct and for the many prizes that he carried off, his father purchased and presented to him a paint-box. Thus supplied, the boy undertook to copy a painting by Decamps, which, by some chance or another, happened just then to be on exhibition at Vesoul. This copy was seen by a friend of the then reigning sovereign of French Art, Paul Delaroche, who found it so remarkable that he counselled the young Gérôme to go to Paris to study, and furnished him with a letter of introduction to Delaroche. Thus supplied, and with a sum of 1,200 francs in his pocket to defray his expenses for a year, Gérôme set out for Paris. Nor was the sum thus allotted to him then so insignificant as it appears at the present day. At that epoch Paris, especially for a young student, was a very paradise of cheapness, and many a son of wealthy parents under similar circumstances enjoyed no larger revenue.

Paul Delaroche was then at the very summit of his renown, and his studio was the most sought after by Art-students of any in the capital. Like Meissonier to-day, he was a strict and pitiless master, permitting no deviation from his rules, no revolt against his

teachings. He found in Gérôme a willing disciple, and a gifted and indefatigable pupil. For three years Gérôme pursued his studies under the guidance of the great master, when an unfortunate event occurred which led to the closing of the studio of Delaroche and the dispersion of his scholars. This was the death of a newly-arrived student, who fell a victim to the rough practical jokes which are invariably played off as a sort of initiation ceremony by every band of Art-students on a new comrade. This highly-reprehensible practice is in full force at the present day in the École des Beaux Arts, and merits repression by Government interference. Delaroche, disgusted with and indignant at the conduct of his pupils, and shocked at the tragic result of their pranks, resolved to disband his students, to close his *atelier*, and to go to Rome. Gérôme at that time was absent on a visit to his parents at Vesoul; on his return Delaroche informed him that he was going to Rome, and advised his favourite pupil to study under Drolling. This Gérôme refused to do. "If you go to Rome, master, and will not let me go with you, I shall follow you," was his answer. Delaroche yielded, and master and pupil departed together.

Gérôme remained in Rome over a year, studying indefatigably, and showing in his appreciation of his own powers a modesty and timidity which less gifted students would do well to imitate. It is on record here that, having painted a view of the Campagna in a few hours of rapid and enthusiastic work, he replied to the eulogies of his comrades by taking up his palette-knife and effacing every line of the picture. "That which is so quickly done is sure to be ill done," was his comment on his own performance. This little anecdote throws light on the real strength of Gérôme's talent, and on certain remarkable phases in its development.

After his return to Paris, and desiring to study for the Prix de Rome in order to gratify his father, he entered for a short time the studio of Gleyre, but, dissatisfied with his new master, he soon returned to Paul Delaroche, under whose guidance he remained for another year, during which he aided his master in sketching the 'Passage of the Alps by Charlemagne,' now in the gallery of Versailles. He competed, but in vain, for the Prix de Rome. In no wise discouraged by this first failure, he set to work on a picture containing two nude, life-sized figures, a daring attempt for a boy of twenty-three. His picture finished, he showed it to Delaroche in a mood of bitter discouragement, de-

claring that his ideas had outstripped his pencil, and that the figures on the canvas appeared to him flat and colourless, and failed to carry out his ideal. "You will do better another time," answered Delaroche, encouragingly, "but meanwhile send this picture to the *Salon*." Greatly surprised, the young artist consented. This painting was the celebrated 'Cock-Fight,' now in the Luxembourg, which is said to display certain masterly qualities that Gérôme has never surpassed in any of his later works.

The *Salon* of that year (1847) was a remarkable one. Not only did Delacroix exhibit there one of his finest works, but the 'Romans of the Decadence,' by Couture, seemed to reveal to the world the fact that a new and startling genius had just made its apparition in the realm of Art. Hung near the ceiling, the work of the as yet unknown Gérôme seemed destined to pass unnoticed, while the crowd and the critics flocked to hail in Couture the rising luminary of the hour. But Théophile Gautier, notwithstanding his near-sighted eyes, managed to discover the 'Cock-Fight' in its elevated station, and the following day he announced his discovery to the world in the following terms in the columns of *La Presse*: "Let us mark with white this lucky year, for unto us a painter is born. He is called Gérôme. I tell you his name to-day, and to-morrow it will be celebrated." And then, with the utmost charm and grace of his charming and graceful pen, he proceeded to describe the 'Cock-Fight.'

Few persons who have ever visited the Luxembourg have failed to remark this picture; so simple in its details, yet so forcible in its execution. It represents a young girl looking on while her lover excites two cocks to quarrel with each other. The glowing atmosphere of Italy surrounds the group, the azure waters of the Mediterranean form its background, and in the distance rises a tomb. As a noted critic once remarked, it is a modern English sport transferred to the skies of antique Italy. Probably the painter sought for no other effect in his design than to present two careful studies of the nude human figure.

The article by Gautier created a sensation, and Gérôme awoke one morning, like Lord Byron, to find himself famous. At twenty-three years of age, and in presence of the immense success of Couture, whose 'Romans of the Decadence' formed the Art-sensation of that year, his picture was hailed as one of the gems of the Exhibition. The jury bestowed upon him a third-class medal only, but the Art-critics and the public had awarded to him a far higher place.

The first few years that succeeded this dazzling triumph brought no corresponding measure of success to Gérôme. His 'Anacreon,' exhibited in 1848; his 'Drunken Bacchus and Cupid,' and his 'Greek Interior,' exhibited in 1849, were regarded by some with coldness, by others with positive blame. The young and rising talent of the epoch recognised its chief, however, and came to cluster around the favourite pupil of Delaroche. Yet his 'Age of Augustus,' painted for the Great Exhibition of 1857, attracted far less attention than it deserved. On the other hand, a small painting of 'Russian Musicians,' the fruit of a journey made by Gérôme to the land of the Czar in order to study types for certain heads in his 'Age of Augustus,' was greatly admired and warmly praised by the critics. In that picture the artist's singular facility for seizing and reproducing peculiar types of foreign nationality, which was to be hereafter so fully revealed in his scenes of Eastern life, was first displayed.

Certain decorative frescoes for the Bibliothèque des Arts et Métiers were entrusted to Gérôme at this epoch, as well as two frescoes for the church of St.-Severin; the subjects of these last were to be—'The Plague at Marseilles,' and 'The Communion of St. Jerome.' But neither the ideal figures for the library, nor the religious subjects for the church, were suited to the talent of the young painter, and both sets of frescoes were pronounced failures. It was then that Gérôme, irritated by his lack of success, decided to go to Egypt. That expedition formed a turning-point in his career. He returned to Paris, and shortly after exhibited his 'Egyptian Recruits,' 'A Prayer at the House of an Arnaout Chief,' 'Memnon,' and 'The Plain of Thebes.' The public crowded to view these wonderfully faithful and striking transcriptions of Oriental skies and scenery, and of Eastern life. Nor was this all. Side by side with these vivid reproductions of Oriental scenes, he exhibited the first of his works that obtained a world-wide fame and popularity, his well-known 'Duel after a Masked Ball.' Few

noted pictures of modern days have become so familiar to the popular mind. Like most of Gérôme's later works, it lent itself readily to photographic reproduction, and so it became well and widely known, the dramatic and antithetical character of its incident making it speedily popular. When the original was exhibited at the Alsace-Lorraine Loan Exhibition of some three years ago, it was hailed almost as an old friend by the throngs that pressed around it. Too much praise cannot be given to the central figure, that of the dead Pierrot, the victim in that morning encounter after the ball. His utter lifelessness is very striking; the man is neither wounded, senseless, nor dying—he is unmistakeably *dead*. It is a corpse that hangs so heavily in the sustaining arms of his companion. Often copied, lithographed, and photographed, and reproduced several times by the artist himself, this picture remains one of the best known of Gérôme's works.

His 'Phryné' was the next of his pictures that created an actual sensation. But by that time the artist had won a position that enabled him to defy the carpings of unjust criticism and the prejudices of a certain portion of the public, already shocked by his 'Greek Interior.' In rapid succession came a series of remarkable works: 'Rembrandt in his Studio,' 'Molière at Versailles,' 'The Almeh' (one of the most frankly indelicate pictures that ever were exposed to public comment), 'Cleopatra before Cæsar' (a companion to the 'Phryné'), 'The Execution of Ney,' 'Golgotha,' &c., &c. 'The Execution of Ney' is, it is said, one of the artist's favourites among his own productions. In composition it is of extreme yet dramatic simplicity. In the cold light of the early December morning, we behold the corpse of the marshal, extended, face downward, in front of a blank wall. His hat has rolled to a little distance. In the background the file of soldiers that have served for executioners are retiring, their chief only glancing back to see if the work has been thoroughly performed. That is all, but it is all-sufficient. His 'Death of Cæsar' might be held as a pendant to this picture. It is said that in Gérôme's first design for this last work the body of Cæsar, lying prostrate before the statue of Pompey, was the only figure in the deserted hall, and the track of bloody footsteps, intermingled and confused, leading towards the door, alone told of the flight of the murderers. The crowd of fleeing, gesticulating senators in the background was added as an after-thought, and certainly spoiled the grand simplicity of the painter's first conception.

At the *Salon* of 1874 Gérôme exhibited three striking pictures, his 'Rex Tibicen' (Frederick the Great), 'Molière and Corneille,' and 'Son Éminence Grise.' The title of this latter picture has since been changed to that of 'The Staircase of the Palais Cardinal,' owing to the stupidity of the general public, who failed to recognise in the grey-robed monk, descending the stair with stolid, ascetic face and eyes glued to his breviary, bowed to by courtiers below and scowled at by purple-clad ecclesiastics from above, the celebrated Père Joseph, the friend and confidant of Cardinal Richelieu. These contributions won for the painter the crowning recompense of his brilliant career, the great gold Medal of Honour. He has, however, been reproached with plagiarism in the leading idea of his 'Éminence Grise,' and certain it is that Zamacois, in his 'Court Favourite,' has rendered the same incident in a more piquant and satirical fashion.

Among the modern artists of France, Gérôme must unquestionably be placed in the foremost rank. An unrivalled draughtsman, he is no less noted for his skill in grouping, and for his remarkable talent in reproducing salient national characteristics, whether of personages or of scenery, as exemplified in his Oriental pictures. Moreover (and to this last too often disregarded quality he owes much of his wide-spread popularity), he is possessed of a singularly forcible power of conceiving and placing upon canvas a striking and dramatic incident. Thus the general public are as much attracted by the story told by his pictures as the Art-critic by the marvellous perfection of their execution. It is said that Gérôme beholds in his mind's eye the whole of his contemplated picture in a finished state before he ever puts pencil to canvas to begin it. The strength and precision of his execution give warrant to this story. His defects are a certain dryness and hardness of finish, and a metallic tone in colouring which sometimes is disagreeably prominent in his flesh-tints, as in the nude forms of his 'Bathers,' exhibited in last year's *Salon*. As a teacher he is well-nigh incomparable, the accuracy of his own drawing rendering him the keenest-eyed and most

pitiless of masters in detecting the faults of others. The latest of his completed works are 'A Santon at the Door of a Mosque,' and 'Bathers in a Harem,' these two totally unworthy of his reputation; and the 'Sword-Dance,' a repetition, with alterations, of a picture painted for an English nobleman two years ago. He is now at work on a large painting representing 'Christian Martyrs in a Roman Circus.'

The personal appearance of Gérôme is very peculiar. His head, with its deep-set, large eyes, wild masses of grey hair, and pointed grey moustache, is eminently picturesque. He is as thin as a shadow, and is distinguished for extreme industry, excessive irritability, and great dislike to visitors, the last two qualities being pro-

bably necessary corollaries of the first. Strange to say, notwithstanding the accuracy and perfection of his drawing, he has never succeeded as a portrait-painter. His portrait of Rachel, now in the Comédie Française, and exhibited at the Alsace-Lorraine Loan Collection, is a mere fancy-sketch; it is *Phèdre*, but it is not Rachel, and it provoked unfavourable comment by its proximity to the fine likeness of the great actress by Müller, which was on exhibition at the same time. But in his own domain he reigns in well-nigh unrivalled supremacy; and, as he is but fifty-three years of age, we may hope for many more *chefs-d'œuvre* from his vigorous pencil.

LUCY H. HOOPER.

ART IN LONDON.

SOCIETY OF BRITISH ARTISTS.



THE Society of British Artists were singularly unfortunate this year in having one of the most depressing of London November days for the opening of an exhibition which required more than ordinary cheerful qualities of light and sun to make it pleasant pastime for the visitor to search out its really few attractions. As it happened, the Society's rooms in Suffolk Street were penetrated by the haze of a thick yellow fog, which hung about the canvases, veiling whatever examples of skilful and artistic painting there were to stand as offsets against much that was gloomy, trashy, and commonplace. The winter exhibition this year is altogether wanting in worthy examples of British Art, and we cannot bring to mind a single painting in the least degree impressive, or calculated to represent truly any marked progress in originality, either of thought or treatment, among the artists annually exhibiting at these rooms. The works contributed by painters of established reputation not members of the Society are few and unimportant. Considerable space is occupied by the President of the Royal Academy's picture—'H. R. H. the Duke of Cambridge at the Battle of the Alma'—probably exhibited on this occasion as an enterprising recognition on the part of the Society of the present force of English opinion on the Eastern question. The work is not of recent date, nor is it possessed of much artistic value. It would pass as a noteworthy addition to the furniture of the officers' mess-room of the Grenadier Guards, or of some other regiment whose representatives would pay less attention to the artist's skill as a painter than to his power of producing on canvas an eloquent tribute to British valour. The portraits in the picture are eminently truthful. The duke, in the undress uniform of a general of division, is represented on a chestnut charger, bareheaded, cocked-hat in hand, waving his men to the advance in support of the Light Division hotly engaged on the summit of the hill overlooking the now famous stream from which the battle received its name. Colonel the Honourable J. Macdonald, and Colonels Cafton and Tyrwhitt, all three well-known men in London society of the present day, attend the duke as aides-de-camp. Prince Edward of Saxe-Weimar, himself now of the rank that his chief held at the date of the incident depicted on the canvas, is in command of a company of red-coated stalwart Guards in the foreground. Sir Francis Grant has produced admirable portraits of the five principal personages represented, and here it would be well that criticism should end. The painting in the aggregate as a work of Art is not worth mentioning. 'The Honourable Mrs. W. Grey,' by the same artist, is another worthy example of his skill in the department of portraiture. Sir John Gilbert, R.A., sends two early productions of his studio. One is a clever and broadly-painted sketch of the picturesque group of buildings at Dolgelly, North Wales, known as the Parliament House, associated with the story of Owen Glendower's rising; the other is a picture in cabinet-size, of 'A Standard-Bearer,' a bluff and burly Cavalier of the Cromwellian era, bearing a standard of garter-blue. By Mr. H. S. Marks, N.R.A., the third painter of reputation exhibiting, there is a very truthful study from Nature, 'By the Mouth of the Harbour,' reminding us of the low-lying, bleak-looking Essex shore washed by

the muddy ripples of the Thames wending its sluggish way to the sea. The sky is the most effective bit of colouring in the picture, conveying a forcible impression of bright daylight, to which the sombre colour of the water lends a striking if not altogether pleasing contrast. 'The Maid and the Magpie,' Mr. Mark's other contribution, is a not very entertaining wayside sketch of a young lady seated in a sweet reverie among some ivy-clad ruins, with a chattering magpie disturbing her musing by his volubility overhead. 'Low Water, Sunset—Hastings,' by Mr. N. Clint, is an excellent piece of sea-scape, a study of still water lighted up by the brilliant crimson and gold flashes of the setting sun; and in the same department of painting may be mentioned 'Enkhuizen in the Zuyder Zee,' by Mr. W. L. Wyllie, a faithful rendering of a very picturesque scene, singularly pure and fresh in tone, and completely finished without the too frequent attendant mischief of over-elaboration. A very careful little piece of painting in the Hook style is Mr. W. Hemsley's 'On the Coast, Sussex,' where three youthful shrimpers search beneath an upturned, weed-covered stone for the long-tailed crustacean which, by-and-by, is to serve as a toothsome adjunct to the bread-and-butter of the tea-table. The children are well-drawn representatives of the hardy fisher race of the Sussex coast, and the stretch of beach, with the receding tide, and rocks in the distance, are careful realisations of Nature.

None of the landscapes exhibited are of any special importance: 'Haymaking—Morning in Kent,' by Mr. J. W. B. Knight, is about the best; ranking next to it, we should say, 'Landscape—Naas, Sweden,' by Miss H. Montalba, a small picture, containing, however, remarkable evidence of genuine artistic feeling, and careful attention to natural appearances. Very pretty in conception, and very clever in treatment, is the scene from country-life given in Mr. N. F. Patten's picture of 'The Boldest of Birds,' albeit it ruthlessly destroys a well-accepted tradition of natural history. A robin, generally allowed to be the timidest of birds, is perched at the elbow of a rosy-faced cotter's child, curiously attentive of her baby-actions in the way of flower-gathering. The little one has at hand a tiny wheelbarrow full of wild-roses, and is now engaged in plucking from the verdant hedgerow a handful of wild-convolvulus. The artist has here painted a charming idyll, minutely following the realities of outdoor country-life. Two pretty girls romping in 'The Hayfield,' by Mr. J. Morgan, is another but more ambitious attempt in the same direction, yet with scarcely the same pleasing results. It can hardly, however, prove of interest to American readers that we should dwell upon descriptions of conventional examples of English scenery, unrelieved by any newness of incident, and lacking in evidence of originality or strength of treatment on the part of the artists who attempt to reproduce them. Merely noticing in passing an English hunting-scene, 'A Check,' the joint work of Messrs. J. D. Watson and J. Charlton, a large and powerful study from animal life, we will endeavour to enumerate some of the more effective examples of *genre* painting exhibited by the Society this year.

H. Wallis's 'Arranging for the Marriage' is certainly one of the most pleasing in this direction, excellent in rendering, brilliant in colour, careful in outline, and abounding in subtleties of quiet humour. A well-looking, well-bred priest, to judge from the rich purple and gold vestment which he wears over his broad shoul-

ders, fresh from the service of the altar, stands wiping his comely hands with a fair linen towel hanging beside a marble *piscina*. His face is half turned around, to convey, by the language of the eyes, more telling strength to some utterance of kindly wit directed at a young Sicilian fisher-girl, who stands immediately behind him. This maiden, a bronze-faced, bare-legged beauty in dainty dress of white muslin and blue, bears to the father a rich tribute of freshly-caught red mullet, piled in an appetising heap on a dish overspread with emerald-green reeds. In the far-off corner of the sacristy stands the bridegroom, a handsome, well-shapen young fellow, evidently of the bride's own calling, engaged in conversation with a second priest, likewise clad in rich vestments of cloth of gold. This second priest, with pretension of listening to the speech of the lovesick boy, is in reality attentively scanning the eyes and countenance of his colleague, which would seem to betoken more knowledge and appreciation of worldly than of spiritual things. The story is admirably told, and the artist has bestowed upon the treatment of the faces much skill in the expression of thought and feeling. The marble is painted with painstaking attention to architectural detail, and discovers considerable ability in the blending of the various tints of green and white marble. Mr. Wallis's contribution, which seems, by-the-way, almost to have escaped notice in the brief criticisms of the exhibition given in the London press, is certainly one of the most noteworthy pictures among those sent in by non-members of the Society, not so much for its subject as for the capable way in which it has been handled. 'Parted,' by C. Cattermole, is worthy of notice as a skilful attempt to depict the natural look of snow on canvas. A dead trooper, lying on the frozen bed of winter's designing, is watched by a wan-looking, starving horse, seemingly just preparing to follow his master's example, and bid farewell to the inhospitable, treacherous world. It is a relief to turn from the cold and dismal story of this picture to the warmth and brightness of three exceptionally good specimens of painting not far off. 'Delicate Attentions,' by N. Verey; 'Windsor Castle from below the Weir,' by W. Gosling; and 'Sea-side Life,' by J. H. Sampson, are certainly well worthy of notice. A rich river-scene is that of Mr. Gosling's painting, with luxuriant overhanging foliage, and reedy beds, and well-cropped meadows of bright-green grass, overlooked by the time-worn, sombre towers of Windsor. Mr. Verey's is a sketch of rustic love-making. A good-looking gardener rests from his morning's work for the moment to bestow upon his lady-love, the presiding genius of the dairy, a gift of fresh-cut roses. The gentleman cunningly contrives to hide the bouquet, to be produced, however, when the lady shall have tired herself of guessing the nature of the coming gift. 'Sea-side Life' is a pretty sketch of the summer doings of town-folk on the sands, very much after the style, in miniature, of Frith's 'Margate.' *A propos* of this pleasant watering-place, and of the terrible stretch of sand which fringes its roadstead, it is right to mention a small but excellent example of Mr. Duncan's cultivated skill in the exhibition, 'The Goodwins,' in which an impressive natural effect is rendered with rare truth and subtlety.

MODELS FOR THE BYRON MEMORIAL.

There is on view at South Kensington a collection of models sent in by competitors for the Byron memorial. It seems that, after lengthened inspection and careful consideration of the works submitted, the judges were unable to recommend any one design as having fulfilled the requisite conditions of the competition. A selection of six works, however, was made, the authors of which are to be invited to compete again. Of these six, two by Williamson are worthy of some notice as reproducing with careful accuracy the features of the poet. In both models he is represented standing in easy attitude, and clad in the picturesque costume of Greece, which he affected during his residence in that country. The dog 'Boatswain' is introduced into the first model, looking wistfully into the face of his master, who fondles the animal's shaggy head in one hand, while the other rests easily on the hip. Very little originality of treatment is shown by any of the competitors, and all give us the typical Byron with the broad collar, loose shirt, and roughly-tied black neckerchief. A rather ambitious work, by J. Bell, which seems to have been rejected, probably on account of the expense which would be entailed in reproducing it in large, is very effective. The poet, an admirable and

carefully-studied likeness, is represented in thought, composing, but not writing. Poetry, at the base of the statue, catches his words as they fall, and writes them in her book. The character and features of the poet are excellent, and have evidently been collated from the portraits of best authority. The figure of Poetry is introduced; it is explained by the artist to give interest to the treatment, and enrich the front of the pedestal, at the sides of which are spaces for *relievi* of such subjects from the poet's works as might be selected. A space for inscription is at the back. Edward Marion has submitted a study which suggests painstaking attention to detail and thoughtful effort to reproduce in marble a correct representation of the poet, although no originality is displayed in the method of treatment of the subject. Byron is shown with a military cloak thrown loosely over his shoulders, leaning against a broken column, around the base of which clings ivy. The attitude is easy and graceful, the poet resting his head on his hand in an attitude of thought. Most of the models are submitted anonymously, and therefore it is impossible to mention the competitors by name; indeed, there is so little opportunity of making distinctions among them that, even if names were given, it would be no easy matter to decide whose should stand first. We like a design by Mr. L. A. Malempré the best, although as a design it is simple in conception and destitute of high artistic merit. The poet is seated on a rock, in an attitude of meditation, with the favourite 'Boatswain' asleep at his feet. The most pretentious model submitted comes from the studio of Mr. Lawson, and seems to have been suggested by a study of the Prince Consort Memorial in Hyde Park. The principal figure, of the poet, of course, in bronze on a lofty pedestal of marble, is reached by a wide flight of steps reaching right and left of the statue. At the top of these steps is a low-lying balustrade of marble, in the centres of which on pedestals are winged figures of Music and Poetry holding laurel-wreaths to the poet, who is seated on a rock in an attitude of inspiration.

It is satisfactory to learn that none of the models are accepted as fulfilling the conditions of the competition, for not one can be mentioned as highly meritorious, or as likely to redeem the present indifferent character of the public monuments interspersed over London.

THE FRENCH GALLERY, PALL MALL, LONDON.

With the exception of the figure-subjects of Mr. F. Goodall, R.A., Mr. T. F. Dicksee, and M. Gierymski, the landscapes of Mr. B. W. Leader, and the sea-pieces of Mr. H. W. Mesdag, the hundred and ninety-five oil-pictures forming the present exhibition are all of small cabinet size.

The works at the end of the catalogue being very small, and from their place in the middle of the room being rather liable to be passed over, we would call attention to them first. Their quality, moreover, is of a supreme kind, and in a certain sense they are the gems of the exhibition. 'The Traveller,' by J. L. Meissonier, sits in a long, pale-green coat and jack-boots, smoking a German pipe, and furnishes one more proof that minuteness need not mean littleness, and that care and finish in details are perfectly compatible with breadth and effect. H. Kauffmann illustrates the same paradox on a still more miniature scale in his 'Politician,' in which is seen an energetic, but scraggy-looking man, reading the newspaper to a rather dull, lymphatic individual, who leans against the wall and smokes leisurely his pipe as he listens; and in the two old men, one of whom is 'Baffled' in the game of cards. In the same neighbourhood will be found an interior by E. Frère, which will compare favourably with anything he has done lately. It is the 'Workshop of a Sabotmaker,' and, with the 'Engraver's Studio' of J. G. Vibert, shows as fine a treatment of *chiaro-oscuro* as one could wish. 'On Mischief bent' is the name given to the head of a bright, black-eyed little boy of swarthy complexion and intense vitality, by its painter, Professor L. Knaus, formerly of Düsseldorf, but now Director of the Academy at Berlin. Another miniature subject of Meissonier-like quality is the young lady in pale-yellow dress drawing aside a heavy curtain to gratify her 'Curiosity,' by A. Moreau.

Turning to pictures of larger dimensions, we have to record our approval of the two dark beauties whom we see laughing and talking 'Scandal in the Harem;' the character of the two women is well differentiated, and their author, Mrs. Anderson, of Capri, has

produced an effective work. Of kindred quality, both in subject and tone, is the 'Reprimand,' by J. B. Burgess, which hangs immediately beneath pretty 'Little Miss Rose,' by J. Archer, R.S.A.; it represents an old lady pointing out wrathfully to the venerable priest the younger of her two daughters, who stands in momentary penitence before them. In spite of the indignation of the old lady, and the kindly reproof of the reverend father, we are very much afraid that the young lady will forget all that is being said to her the next time she has an opportunity.

In respect of these two qualities, M. Gierymski, a Polish artist, in his 'Trial Scene from the Merchant of Venice,' falls rather short. The general effect is certainly good, and the tone admirable; but variety, action, and individual character, are wanting, and not a single member of the *dramatis personæ* stirs in us the faintest interest.

In the corresponding place of honour at the other end of the gallery hangs T. F. Dicksee's 'Cleopatra,' which, considering her queenly estate, is full of that dramatic intensity we desiderate in M. Gierymski. She sits back in her chair, with the asp writhing restlessly in her listless hand, while we can see, by the quiver of the lip and the dreamy, far-away look of the eye, that the happy days of love-dalliance will come back no more, and that she has done with the world and its pleasures for ever. The drawing of Cleopatra is, in every part—hands and arms, face and drapery—simply splendid; and we think, further, that Mr. Dicksee never painted so fine a picture. Its bright and lively colouring contrasts with the sombre tones of the picture opposite.

'The Holy Mother,' in white headgear and blue robe, sitting with the naked infant in her lap, is a reduced *replica* of the Madonna picture, by F. Goodall, R.A., that hung in the Royal Academy last season. On renewing our acquaintance, we think more of the picture than ever. The eyes of the infant Saviour beam out on the spectator with divine sweetness, and in looking at the Mother we feel that maternity also is divine. Mr. Goodall's other work shows 'Rebecca at the Well,' in white linen veil and rich yellow dress, full of Oriental grace and beauty.

Opposite this work hang two large canvases by H. W. Mesdag, representing the 'Lifeboat going out to the Rescue,' on the coast of Scheveningen, and the triumphant 'Return' of the same. The horizon of the first picture gleams with a whiteness which, when contrasted with the darker storm-clouds, has a wicked and threatening look; on the return of the lifeboat this angry white light gives place to a rosy brightness, indicating the peaceful setting of the sun. The life and excitement on the beach are finely rendered in both instances, and the pictures are, certainly, characteristic of the painter in his very best moods.

B. W. Leader strikes a key more cheering, and in 'Making Hay while the Sun shines' shows, by the number of his figures male and female, and the liveliness of their action, what a pleasant thing

haymaking must be. In one picture he presents the aspect of an English landscape a few months later in the year; he calls it 'An October Day on the River Teme,' and the almost leafless state of the trees, the yellowish tone of the fields, and the coolish greys of the light sky, lead one easily to the time of year indicated.

Above this hangs a clever study of a handsome young lady in a dark dress, by Miss Hilda Montalba; and in the corner is a very telling piece of colour, by her gifted sister, Miss Clara Montalba, representing a rather narrow 'Water-Lane in Venice.' While with the ladies, we can scarcely do better than call attention to the 'Great Expectations' of Miss Louise B. Swift; 'Foam,' a girl standing on a sea-girt stone, by Matilda Goodman; and 'Silvia,' a three-quarter face of a young girl seen against a damask background, by Miss Jackson.

Among pictures we have marked for warm approval may be mentioned 'Dangerous Roads,' by A. C. Gow, showing an old coach-guard loading his blunderbuss in presence of a deeply-impressed postboy: it is the best picture we have yet seen by this artist. 'Afternoon Sunshine,' with sheep coming along a road which leads through a heathery muir, by J. Clayton Adams, is another highly-meritorious work. The remark is equally applicable to the 'Flemish Landscape' of E. Des Schampheleer, and the contributions of P. Seignac, V. Chevilliard, C. Moreau, and T. Spring. T. Weber sends a couple of his fine sea-pieces; the one representing the 'Old Pier at Flushing' running out into the rough water, and the other the 'Ostend Pilot-boat going out.' Percy Macquoid's 'Breton Girls' are evidently trustworthy souvenirs of his visit to Brittany. J. Forbes-Robertson's illustration to Longfellow's lines—

"Long was the good man's sermon,
But it seemed not so to me,
For he spoke of Ruth the beautiful,
And still I thought of thee!"—

reveals two young lovers in an old-fashioned pew, in old-fashioned attire, rehearsing once more the old, old story. There are a Ruth-like earnestness and sweetness in the face of the girl which enlists at once our sympathy, and we share the keen interest in her fair face which the young man at her side evidently feels.

Haynes Williams shows in his 'Rivals' two pigeons about to alight on a lady's hand. How exquisitely he can paint the varied textures which enter into the composition of a lady's dress, and make it a pleasing picture out of very limited materials! E. Long, A.R.A., sends a life-sized figure of a handsome, fair girl, whose sweet face and finely-modelled naked arm call forth at once the admiration of the visitor. He calls it 'Fanchette.' We are glad to see that the question, 'Who was Job?' put to the school-children by the lady in J. Morgan's picture, will meet with half-a-dozen ready answers from the eager pupils. The subject is treated with great freshness and spirit.

RECENT ART PUBLICATIONS.



AN edition of Coleridge's "Ancient Mariner," illustrated by Gustave Doré, is one of the leading illustrated books of the year. It is an imperial folio in size, the engravings being all full-page, thereby affording, by their ample dimensions, good opportunity for effect. Doré here appears at his best, if not also at his worst. The drawings exhibit in a remarkable degree the grotesque and extravagant effects in which he so much delights, but they also manifest his affluent imagination, his immense command over light and shade, his daring invention, and his passion for the sombre and weird. It is impossible not to be intensely interested in looking over this series of drawings, however much one may be disposed to censure the theatrical extravagance that characterises some of the compositions. Fortunately, it is a subject that permits considerable license on the part of the artist, and for this reason it is well chosen by Doré, who is nothing unless he can revel to his heart's content in the wild, the fantastic, the lurid, the grand, and the sensational. The American edition is published by Messrs. Harper and Brothers, who

have printed the thoroughly well-engraved cuts in a manner wholly satisfactory.

It is a little singular that the only distinctive Art-work wholly of American origin is from the pencil of a woman. Miss Mary Hallock's illustrations to Longfellow's "Skeleton in Armour" are exceedingly good. They show excellent command over the *technique* of her art, with considerable inventive power. They have, moreover, all the tone and conditions of that rude splendour of the barbaric age which poets delight to imagine and painters to limn, and reproduce the ideal conceptions of the period with complete success. It is true no such vessel as that given could have survived the storms of the Atlantic, and no sail of the dimensions depicted could have borne it across the wide sea; but these and other practical facts that occur to us are probably, in an Art-point of view, critical impertinences. The artist has given us a series of charming ideal pictures, and we must accept them wholly in the poetical spirit in which they were conceived. As for Miss Hallock's picture of 'the blue-eyed maid,' she is a creature under her pencil to stir the blood of all vikings, old or young, and to give

the most timid of mortals courage to dare all dangers of sea or land in her behalf. The engravings are all admirably executed by Mr. A. V. S. Anthony.

A complete and richly-illustrated edition of the poems of William Cullen Bryant, brought down so as to include his latest productions, makes a very handsome volume for the season. The engravings are, for the most part, from drawings by Birket Foster, Harry Fenn, and Alfred Fredericks. They are generally good, and some of them are of special excellence. Many of Mr. Fenn's landscapes have supreme charm, and Mr. Fredericks gives several instances of his marked imaginative power.

There comes from abroad a very fully illustrated work on "Italy," that is worthy of special attention. It is a translation of a German work, and is illustrated with nearly four hundred engravings, about one hundred of which are full-page. The pictorial features of the book are very striking, the artists having succeeded in depicting with good effect the architecture, the people, the places, of the land of romance and song.

Bayard Taylor's "National Ode" is in every way worthy of the artist's pencil, and the illustrations by Thomas Moran, Alfred Fredericks, Miss Hallock, and others, in the edition issued by Messrs. Gill and Co., of Boston, are for the most part very good. The drawings have generally spirit and effect, but they are rather too *petite*. Mr. Taylor's noble ode is worthy of a large and imposing artistic treatment.

The artists mentioned above appear again in Dr. Holland's "Mistress of the Manse," in which there are also drawings by Mr. E. A. Abbey, Miss Bridges, and Miss De Kay. The illustrations to the volume are not very numerous, but they exhibit the characteristics of the artists, whose drawings have been faithfully reproduced by the engraver. Nearly all the Art-work of the year, indeed, shows good execution by the engravers as well as by the designers. It is only just to mention that Messrs. Anthony, Bobbett, Bogert, Harley, Linton, Morse, Marsh, whose work appears in all the better American illustrated books, cannot be excelled by any engravers in Europe.

Several works with illustrations by the heliotype process have appeared. The principal of these are "Gems of the Dresden Gallery," representing the most celebrated pictures in that world-famous collection; "Gallery of Great Artists," giving portraits of the most renowned painters; "Gems of the Gray Collection," giving a fine group from this remarkably large collection of engravings belonging to Harvard University; and "The Titian Gallery," including twenty-four of the best works of the great Venetian artist. Some of the plates in these volumes are striking and good,

but we do not believe it possible to reproduce by any process the real force and spirit of an original, nor can chemicals in any satisfactory way be substituted for the hand directed by instructed intelligence and art-feeling. Good engraving is never merely mechanical. The artist's sympathies, his feeling, his art-instincts, appear in his lines, so that work by a cold, hard nature, is always cold and hard, while that of a man with large art-sympathies reproduces the feeling, the qualities of tenderness or of force, that animate him.

Messrs. Stroefler and Kirchner, of New York, publish, with English text, a series of German illustrations of "Shakespeare Scenes and Characters," consisting of thirty-six steel plates engraved from designs by Adams, Hofmann, Makart, Pecht, Schwoerer, and Spiess. As a whole the series of pictorial illustrations of Shakespearean scenes is strikingly good. Some of the designs are too Teutonic in character, perhaps, but commonly the artist has been successful in the interpretation of character and incident. Makart, whose name is now so well known among Americans, is mentioned in the list, but there is only one subject from his pencil—this illustrating the well-known basket-scene in "The Merry Wives of Windsor." It is one of the best of the series, the artist having caught the individuality of the actors and the spirit of the incident with decided success. The parting of Romeo and Juliet, by Hofmann, is scarcely true to the Italian character of the scene; but the tomb-scene, by Spiess, is very good. Two scenes from "Julius Cæsar," one by Adams and the other by Spiess, seem to us thoroughly antique in spirit and design. We have never yet seen a satisfactory Othello from any artist's pencil, and in this book the designers have not succeeded better than others before them. Taken as a whole, as we have said, it is an excellent Shakespearean gallery, and shows that German artists are not inferior to German scholars in Shakespearean lore.

Mrs. Greatorex has issued a folio of etchings from pen-and-ink drawings, under the title of "Souvenirs of 1876," in which she gives illustrations of Mount Vernon; Independence Hall, Philadelphia; Christ Church, Alexandria; the old Swedes Church in Philadelphia; the Witch's House, Salem; and other mementoes of places identified with our early history. Mrs. Greatorex's etchings are well known by her series of "Old New York Houses." They exhibit boldness and freedom of touch, but with some exaggeration in their effects. There is rather too determined a purpose to be picturesque at all hazards. But we are glad to see in a lady's work the preference of character and strength to prettiness and pettiness. The folio is quite unique in its get-up. The etchings will be valued by collectors.

NOTES.

DIAZ DE LA PENA.—Narcisse Virgile Diaz de la Pena died in Paris, November 18th, in the sixty-eighth year of his age. His father was a native of Salamanca, Spain, but, having conspired against King Joseph, became a refugee from his native country and settled in Bordeaux, where his son was born, August 20, 1808. The elder Diaz was soon obliged to quit France, and, after various vicissitudes of fortune, finally died in London. Madame Diaz had, in the meantime, remained in Bordeaux, and after the death of her husband went to Paris with her son, who was then ten years old, and, to support herself, gave lessons in Spanish and Italian. After a few years' struggle in Paris, she took her son to Sèvres, and, while here, young Diaz turned his attention to painting, and studied diligently from Nature. While pursuing his studies in the woods of Sèvres, he one day fell asleep on the grass, and on awakening found his left foot and leg disabled. This trouble at once assumed an alarming character, and soon after necessitated the amputation of his leg. As soon as he had sufficiently recovered his health, he found employment in decorating porcelain plates and other objects. He sent his first picture to the *Salon* in 1831, and since that time he has painted a great number of works. At first he painted figures, but latterly he gave his entire attention to landscape-painting. In 1844 Diaz began to paint in that luminous style which from that time to the day of his death belonged only to himself, and which caused his recognition as the most eminent landscape-painter of his time. He delighted to paint forest-scenes, and was particularly happy in lighting

up the dark places with rays of sunlight, and touching with spots of gold the hoary tree-trunks. In 1845 he sent three portraits to the *Salon*, and in 1848 his 'Diana going to the Chase,' 'Venus and Adonis,' and 'A Pack of Hounds in the Forest of Fontainebleau.' His figure-pictures are extremely rich in colour, and, where held in private galleries, are greatly esteemed. One of the latter, a 'Venus and Cupid,' is owned by William T. Walters, of Baltimore. He has landscape-pictures in the galleries of the late A. T. Stewart and S. P. Avery, of New York; H. C. Gibson and Adolphe Borie, of Philadelphia; and other gentlemen in Boston, Cincinnati, and Chicago. Diaz was not a tall man, but robust in his appearance, and tawny as a gipsy. He was brusque in his address, but when interested became very eloquent. His hair was jet black, but age had begun to sprinkle it with grey. His large and deep-set black eyes, however, had lost none of their fire. Although encumbered with a wooden leg, one of the old-fashioned kind, which he facetiously called his drumstick, he moved about with great rapidity, and continued his sketching-excursions up to the time of his death. Diaz won the *Salon* medals in 1844, 1846, and 1848, and the decoration of the Legion of Honour in 1851. During the last ten years he had not exhibited at the *Salon*.

BROOKLYN ART ASSOCIATION.—The thirty-third reception and exhibition of the Brooklyn Art Association took place on Monday evening, December 4th, in the Art Building and Academy of Music in that city.

The entire Academy and Art Building were thrown open for the occasion, and more than three thousand persons participated in the opening entertainment. As usual, the parquet and auditorium of the theatre were profusely decorated with paintings, statuary, and flowers, and music was performed by a full orchestra during the evening. The exhibition of paintings consisted of more than four hundred works; in addition to which there were about one hundred finished crayon-drawings contributed from the Art-Schools of the Polytechnic and Packer Institutes. The paintings were hung in the two large galleries of the Association under the direction of the artists R. W. Hubbard, M. F. H. De Haas, John M. Falconer, and John A. Parker, of the Exhibition Committee. The collection was, as usual, largely made up of paintings lent from private collections. Among the principal works were 'The Patrician Mother,' by Miss Anna M. Lea, a work that won for its author a medal of honour at the Centennial Exhibition; 'Off Flushing, Coast of Holland—Brig hove-to, awaiting a Pilot,' by Maurice F. H. De Haas, which was also awarded a medal at Philadelphia; 'Supplication,' a large Centennial work by Seymour J. Guy, contributed from the collection of John H. Sherwood, of New York; 'Girl, reading,' by Charles Chaplin, lent by Samuel P. Avery; a brilliant garden-scene with a lady reposing among the flowers, by the Spanish painter Peralta; 'Carnival in Madrid,' by Lizcano; 'Sunnyside,' and 'Sleepy Hollow,' the home and burial-place of Washington Irving, two pictures of grand size by G. H. McCord; a brilliantly-painted park and lake scene by moonlight, by Culverhouse; 'A View of New York from Newtown Creek,' by Charles H. Miller; 'Treasure-Trove,' a richly-coloured interior, by Blashfield; 'An Old Time Hunting-Scene in Germany,' by Hennings, of Munich; and a 'View on the Boquet River, Adirondacks,' by Arthur Parton. Among the other principal names represented were J. C. Nicoll, J. G. Brown, David Johnson, Robert C. Miner, John A. Parker, Kuwaszez, père, B. F. Reinhart, George H. Hall, A. Stover, J. D. Barrow, C. Ogilvie, William De Haas, J. D. Smillie, Jared R. Flagg, Alfred T. Bricher, S. R. Gifford, J. McEntee, P. P. Ryder, Mrs. H. A. Levy, Arthur Grantly, and William Hart.

CORCORAN GALLERY OF ART, WASHINGTON.—The following works of Art, purchased at the Centennial Exhibition, have been received at this gallery, and are on exhibition: Of Italian marble statuary, 'Maid as a Butterfly' and the 'First Step,' by Prof. E. Caroni, Florence; 'Forced Prayer,' by P. Guarnerio, Milan. Chinese section: Two vases and square table, all *cloisonné*, and said to be three hundred years old. German section: Bronze monument of Frederick II. (the Great), by Rauch, of Berlin, 1851, five feet high, exclusive of pedestal; bronze monument of the 'Great Elector,' by A. Schlutter, Berlin, 1703, on a rotary column over six feet high; statuettes of Emperor Frederick William and Crown Prince, three feet high. Japanese section: Large bronze vase, two lacquered boxes, music-stand, musical instruments, and glove-box; two porcelain vases, eight feet high, one ditto seven feet, and large porcelain basin. From Elkington and Co., London: *Cloisonné*-enamelled dish of St. George and dragon; pair of enamelled-gilt plates, subject 'Puck'; two gilt and oxidised dishes, subject, 'The Twelve Months of the Year'; and a gilt and oxidised emperor's tankard. Also, a Corinthian bronze statuette of Augustus Cæsar in military dress, and a superb engraved magnum claret-jug, representing a fox-hunt, exhibited by John Miller and Co., Edinburgh. Several new casts from the antique and two pictures have also been recently added to this Gallery of Art. The former consist of 'Diana with the Deer,' 'The Wrestlers,' 'Boy pulling a Thorn from his Foot,' and four more slabs from the Frieze of the Parthenon, which last, added to those already received, make 196 feet of those famous reliefs now forming the cornice of the Main Sculpture-Hall. The new pictures are an exquisite ideal head of a beautiful woman, by George A. Baker, and an historical subject by Ferdinand Pauwels representing an incident in a church connected with the fate of Lievin Pyn, a magistrate of Ghent. Pyn was wrongfully accused and beheaded, but afterward the emperor ordered a solemn mass, during which a proclamation of Pyn's innocence was read in the presence of his family and his four accusers.

STATUE OF DANIEL WEBSTER.—A bronze statue of Daniel Webster, presented to the city of New York by Gordon W. Burnham, Esquire, has been placed in the Central Park. It was unveiled, with the ceremonies usual to occasions of the kind, on November 25th, the orator being Mr. William M. Evarts. The statue is by Mr. Thomas Ball; it was modelled in Florence and cast in Munich. It is fourteen feet high, and stands on a massive granite pedestal twenty feet high. The costume is the ordinary trousers, with the well-known "Webster coat"—of the dress-cut, but, as worn by Mr. Webster, of blue cloth with gilt buttons. The figure stands with the right hand thrust into the breast of the coat, a familiar attitude of the great statesman. At the side of the figure, reaching less than one-half its height, is a piece of fluted pilaster, par-

tially covered with a cloak. Upon the pedestal is an inscription quoting a well-known utterance of Webster: "Liberty and Union, Now and Forever, One and Inseparable!" The likeness of Webster is very striking, losing nothing of his grand brow, the deep eye-sockets, the hollow cheeks, the firm-set mouth. The form, on account of the height of the pedestal, seems dwarfed a little, but it exhibits all the peculiar characteristics of the original—the massiveness, the sturdy strength, the carriage of the head and shoulders. The statue is admirably placed, being at the intersection of the three highways opposite the Seventy-second Street entrance on the west, having a position that can be seen at a long distance by any of its approaches. It is a noble addition to the Central Park statues.

THE NEW YORK CENTENNIAL LOAN EXHIBITION.—The New York Centennial Loan Exhibition, held in the galleries of the National Academy of Design and Metropolitan Museum of Art, the net proceeds of which were to be devoted to the benefit of both institutions, was closed on the 10th of November. The Exhibition was open two hundred and twenty days, and the paying admissions amounted to 154,441; the number of catalogues sold was 46,033; and the gross receipts \$51,250.75. After deducting all expenses, the chief of which were for insurance and advertising, there were left for distribution \$37,907.08. The design of the promoters of the Exhibition was to pay off the mortgage debt of the Academy, which amounted to about \$28,000; and the floating debt of the Museum, \$9,000. To carry out this object as far as practicable, at a meeting of the Executive Committee, held on Friday evening, November 24th, it was resolved to award sixty per centum of the Exhibition-fund to the Academy, and forty per centum to the Museum. According to this recommendation, \$22,744.25 were paid to the Academy and \$15,162.83 to the Museum. Among the public-spirited Art-connoisseurs who were mainly instrumental in organising the Exhibition were Messrs. Parke Godwin, John Taylor Johnston, John H. Sherwood, Edwin D. Morgan, Robert L. Kennedy, J. W. Pinchot, Charles S. Smith, Julius Oehme, Mrs. A. T. Stewart, Mrs. Paran Stevens, Samuel Hawk, Henry G. Marquand, and Miss Catharine Wolfe.

L'Art, a new French journal of Art, published in Paris, and of which Mr. J. W. Bouton, of New York, is the agent for the United States, has some special claims upon amateurs and artists. The illustrations consist principally of etchings, engravings on wood, and by some of the recently-invented processes. It reproduces by its swift methods many of the current works of Art in painting, sculpture, and decoration, and thus reflects with considerable vividness the Art-life of the day. These features, coupled with the growing interest in etchings, of which it has some good examples, give it value to Art-students, but its engravings, as a whole, have not a character likely to win the suffrages of the general public. It is published weekly, but it is also put up in quarterly volumes, in which form American subscribers would be likely to prefer it.

A STATUE of the famous Danish astronomer, Tycho Brahe, has recently been erected in Copenhagen: also one of Hans Christian Oersted, the discoverer of electro-magnetic power, who is represented leaning against a pillar, holding in his hand a telegraph-wire, against which he points a needle. This figure is the work of the Danish sculptor, M. Jerichau.

A monument—designed and executed by a lady-sculptor of considerable talent, Miss Mary Grant, of London—to the memory of Lady Augusta Stanley has recently been placed on a wall of the south transept of the old Abbey Church of Dunfermline. It has the form of a bas-relief, the central panel of which is the figure of the deceased lady, representing as being carried to heaven by a group of angels.

The gigantic picture on which the Dresden artist, M. Wilhelm Walther, has been engaged, it is reported, for the last four years, is now completed. Its length is stated to exceed four hundred feet, the subject being a "procession headed by heralds and musicians, followed by nobles, pages, soldiers, groups representing the Army, Instruction, and Industry; a cavalcade of Saxon princes, from Conrad the Great to the present king, whose brother brings up the rear." This monster of a picture, which is in fact a frieze, was painted in the Royal Riding School, Dresden.

A bronze statue of Field-Marshal Moltke, cast out of French cannon, has been erected in Parchim, in Mecklenburg-Schwerin, the birth-place of the distinguished soldier, who is represented in his uniform, a military cloak being thrown over the shoulders: the figure stands on a pedestal of dark granite.

We learn from the *Moniteur des Arts* that Madame Goldschmidt (Jenny Lind) has been nominated an honorary member of the Academy of Arts at Stockholm; she has presented to that institution a sum of 40,000 crowns, the interest of which is to form a prize for a travelling studentship in painting, sculpture, and architecture.

THE ART JOURNAL ADVERTISER.

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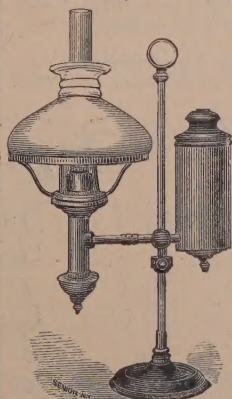
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[SEAL.]

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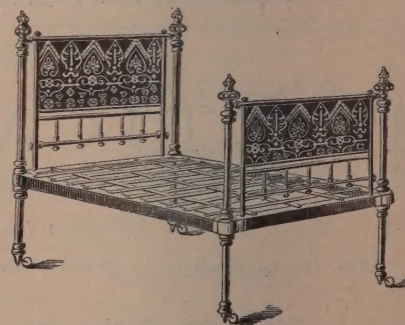
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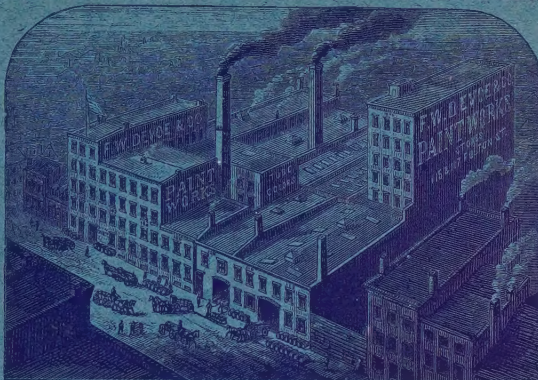
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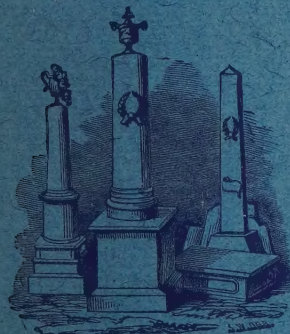
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